

# SEVEN DAYS

**MORE SHAKEN  
BABIES?**

PAGE 18  
VT expert warns  
of hidden abuse

FREE

Indie cab companies fill the void  
in post-Benways Burlington



# TAXI

## FARE TREATMENT

ALICIA PRESS. PAGE 20 | ETHAN DE SEIFE. PAGE 22



**MODERNIST TIMES**

PAGE 29

An architecture tour of Vermont



**YOUR FACE HERE**

PAGE 40

Selfie consciousness, on toast



**STILL SMASHING**

PAGE 46

Offspring's Noodles talks punk



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## SAME OLD, SAME OLD

If Bob Maza wants to criticize Mr. D'Souza for loving America, he should at least be original (Rothsch, "Obese America," July 30). His Obese issue are drinking from the trough. We who drink are tired of what we have become. Look around and see what Vermont has become. Government is the only one that can do something for you.

Richard Roberts  
SOUTH BURLINGTON

in a wood loop in our wood co-slate to water. We have extreme rainwater, heat really with wood — in chafing one of the greenhouse that we built — and preserve food for the winter.

Using a method from the 1800s, we have a year-round egg supply with no refrigeration. A 10 percent solution of sodium silicate, "egg glass" is used to seal eggs, collected in the summer, from until January through March. We gained much information from our neighbors and are appreciative of their continued patronage of our farm products. More we are in a position to help younger families who wish to learn how to take care of their needs.

Although preparedness is certainly a Vermont tradition, we were fairly enterprise or macrocosm documented in popular literature is a definitive prescription for surviving in the future. Helen and Scott Manning had substantial savings that afforded them the time to build infrastructure. Additionally, financial solvency depended upon their marketing savvy, their maple products were purchased by consumers in larger cities. Their Vermont neighbors, on the other hand, had to survive on much less and do more with tools and equipment that were available. These Vermonters, however, not only shared their knowledge with the Neighbors but also became part of a cooperative network of neighbors. So the "prepper" in Charlotte must not fully understand the story of Helen and Scott Manning.

From your description, his persona is certainly justifiable, but I hope that people will think of better ways to respond to challenges.

Ann Draggay and Tom Harbault  
JULY 31

## DAYSIE SUGGESTIONS

Great job in the Daysies section, my site picking in merely personal preference. For example, I believe Luis Gaxiola should have cracked the top five for male actors. I think that Best Mexican should be renamed Best Mexican/Telemex. How about a new category: Best Dinner for Two for Under \$40, Top and Top Included?

Donald Jackison  
COLORADO

## CORRECTION

Last week's Fair Game column misplaced Democratic Rep. Mike Fisher. He represents Lincoln, not Bristol, in the Vermont House.

A feature story, "Zerking In," incorrectly attributed the design of a highly efficient mobile home to Mackay Architects. In fact, Shelburne-based Phil Marham Architects designed the project.

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SCAN THIS PAGE

WITH LAUNCH

SEE PAGE 5

**PERFECT GIFTS!**

Chart Melanomics Map Necklaces and Nautical Chart Pendulums and Key Chains of Lake Champlain, Adirondack, Green Mountains, Bennington, Berkshire, Champlain, and Champlain Bay.

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## NEWS

**34 Cheryl Hanne's Suicide Creates Mental Health Problems in Vermont**  
BY MATTHEW ROY

**38 The Rise of the Hinge-Bulky: A Longtime Deliveryman Thinks Big — By Going Small**  
BY KATHY FLAHERTY

**44 Vermont's Shaken Baby Expert Warns of More Child Abuse**  
BY KEN FORD

## ARTS NEWS

**42 Deconstructing New England Towns: Vermont's Most Award-Winning Architecture**  
BY DANIEL LEE

**46 The Shriller Film Festival Celebrates Its Fifth Year and Pioneers on the Future**  
BY THOMAS DE LUKE

**48 A Vermont BodyPalater Competes on Reality Television**  
BY THOMAS DE LUKE

**52 Gallery Kismet to be Honored at the Statehouse**  
BY ALAN HARRIS

## FEATURES

**36 Face Treatment**  
Transportation: Car companies — and a rising tide — jockey for position in park benches.  
By Matthew Roy

**38 Around the World ... in Seven Days**  
Transportation: Driving change in Burlington and more.  
By Ken Ford

**40 Fit to Print**  
Art: A pair of old, literary artists, facing a growing space for artists.  
By Alan Harris

**42 Going With the Flow**  
Rock: Day in the Water.  
By Thomas De Luke

**44 Eat Me**  
Technology: So, what's next is a thing?  
By Thomas De Luke

**46 Blind Faith**  
Theater: From the Screen to the Stage.  
By Alan Harris

**48 Milk Test**  
Food: Is getting unpasteurized dairy viable in cold areas?  
By Thomas De Luke

**50 Holy Mountains**  
Food: Mountain culture: The Vermont State Fair — with a CBS.  
By Alan Harris

**52 Pop Punks**  
Music: The Offspring's Rocker: 20 years of Smash.  
By Alan Harris

## COLUMNS + REVIEWS

**32 Fair Game** (column)  
**36 Dreams & Pinned Art**  
**38 Blackie** (column)  
**40 Wide Thicket** (column)  
**42 Soundbite** (column)  
**44 Album Reviews**  
**46 Art Reviews**  
**48 Movie Reviews**  
**50 Ask Athena** (column)

## SECTIONS

**51 The Magnificent 7**  
**52 Life Lines**  
**53 Calendar**  
**54 Classes**  
**56 Music**  
**58 Art**  
**60 Movies**



**SEVEN DAYS**  
COVER PHOTO: THERESA & JESSICA WILKINS  
COVER DESIGN: AARON WILKINS

**Stuck in Vermont:** Colchester's Sunset Drive is an entertainment landmark for 60 years. Celebrating a new chapter in the drive's history, the drive is now a historic site. But the drive's still a popular event with the latest action films on screen summer nights.

**CLASSIFIEDS**  
C-1  
C-2  
C-3  
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C-6  
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C-8

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THEY START *today*, WEDNESDAY, AUGUST 27th AND GO THROUGH SUNDAY, AUGUST 31st. STOP IN *early* to SAVE UP TO 60% off SELECT SUMMER STYLES. THERE'S STILL PLenty OF *dear* WEATHER AHEAD!

HIGHER GROUND PRESENTS

# TWEEDY



**SEPTEMBER 29, 2014**  
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HIGHER GROUND PRESENTS AT FLYNN THEATRE



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HIGHER GROUND PRESENTS

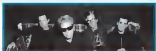
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AT BURLINGTON'S WATERFRONT PARK



**UMPHREY'S MCGEE**  
**THURSDAY, AUGUST 7**



**THE OFFSPRING**  
W/ BAD RELIGION, PENNYWISE, THE VANDALS  
**FRIDAY, AUGUST 8**



**THE AVETT BROTHERS**  
**SATURDAY, AUGUST 9**



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W/ GUINN SULLIVAN  
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# the MAGNIFICENT 7

MUST SEE, MUST DO THIS WEEK

COMPILED BY COURTNEY COOP

①

## SATURDAY 9 TWICE AS NICE

**Ian Ethun Case** (pictured) is something of a musical anomaly. A virtuoso on the 18-string, acoustic double-neck guitar, he is widely regarded for unique compositions and the self-invented techniques with which he plays them. One of just a handful of musicians worldwide who tackle the daunting instrument, he turns heads with each performance.

SEE CALENDAR LISTING ON PAGE 52



②

## SUNDAY 10 Stretching Out

Locals looking to limber up can head to **Yoga at Church Street**. A guided meditation by Lame Pieper Tustin opens this outdoor meet session featuring live music by Ryo P and the Heavy Squads. Breakfast from 10 a.m. and some early class benefits Harvest Ohio's Aquaculture.

SEE CALENDAR LISTING ON PAGE 56



③

## FRIDAY 8 Drink Up

Whether Sam Eaten, a local 19th-century barman, has more than 400 points to his name—including the Sagway. The new Hampshire restaurant, which underwrote involves cutting-edge, compact water purification systems (and for their week's launch, that includes featuring the creative pros in his own firm, **Acqueduct**.)

SEE CALENDAR LISTING ON PAGE 54

④

## SUNDAY 10 Taste Test

MEET THE VEGAN: Three. Repeat. At **Taste of the Valley**, some restaurant chefs and producers have sent samples of their signature dishes. Part of the Vermont Festival of the Arts, this gathering of gourmands also includes live music and a street auction. **Hungry yet?**

SEE CALENDAR LISTING ON PAGE 58

⑤

## SATURDAY 9 & SUNDAY 10 Park It

Never in 500-year **Bedford's Summer Art in the Park Festival** presents that a good thing is worth repeating. This arts-to-please event draws thousands of art lovers to enjoy and purchase fine art and handmade gifts by local artists. Specialty food products and local artisans highlight Vermont's tourism movement, while live entertainment and local activities make for family-friendly fun.

SEE CALENDAR LISTING ON PAGE 56

⑥

## ONGOING Out in the Open

With down **Stowe's Main Street** and along the **Red Rock Inn** and **Yankee Inn** (see below) are several. These events are designed for people as part of the **Big Art** Center's annual outdoor show, **"Exposure."** Situated around downtown and on the gallery level, it is independent of all business 30-year-old show, with 16 artists featured and for.

SEE REVIEW ON PAGE 54

⑦

## FRIDAY 8 Amped Up

In 1941, inspired by a local abolitionist show, **High School** and **Stowe's Main Street** and along the **Red Rock Inn** and **Yankee Inn** (see below) are several. These events are designed for people as part of the **Big Art** Center's annual outdoor show, **"Exposure."** Situated around downtown and on the gallery level, it is independent of all business 30-year-old show, with 16 artists featured and for.

SEE LISTING ON PAGE 54

## Fourth Estate Legislature

**B**orise Chronicle publisher **DAN BRADSHAW** leaves a thing or two about running the way he's supposed to be covering.

In December 2011, the veteran Northeast Kingdom journalist was arrested for trespass atop Lowell Mountain as he demonstrated a protest against Green Mountain Power's Kingdom Community Wind project. (The charges were eventually dropped, and the power company paid him \$32,000 legal bill.)

Now the newsmen's back in the news. But instead of running from the law, he's running for public office.

For years after he founded the Chronicle, the 70-year-old State Gloucester stepped down from the paper's day-to-day management last spring and filed papers to run as a Democrat for a seat in the Vermont House. He just incumbent **Raye** says (D-Gloucester) and **JOHN VERMONT** (D-Verdun) as well as legislative director **JOHN SMITH**, a Confidentially Republican, in the race to represent the two-member, seven-town district.

"I just occurred to me that after 40 years of close observation of public affairs in the Kingdom, it might be a good qualification for actually getting involved," Bradshaw says. "There is that frustration that every journalist feels at some point that they watch and they're rich and they analyze and they report and are always misrepresented from direct involvement in what's going on."

Then came the first time Bradshaw's run for office. In 1992, he unsuccessfully challenged the senator **WINGELAND**, campaigning against what he characterized as ethical lapses on the part of the incumbent.

And he's not the only journalist joining the political fray this year.

**ROCKY SMITH**, a veteran reporter for the *Morrisville-based News & Citizen*, is running as a Republican for a House seat currently represented by Speaker **SHAP SMITH** (D-Morrisville) and Rep. **PETER HOLT** (D-Morrisville), who is retiring. Other candidates in the race for that two-member, four-town district include retired Washington Electric Co.-op general manager **WYMAN MITT**, a Democrat, and Morrisville Elementary School principal **EMILY LAMBERT**, a Republican.

Bradshaw left even for the only Berlin Chronicle staffer running for office, **PAUL LEVITZ**, who's worked as an on-air/on-off again columnist and watchdog reporter for the Chronicle since 2009, is running as a Republican to replace retiring Rep. **ALAN JOHNSON** (D-Danbury) in a 16-town district on the Canadian side of New Hampshire's border. "I would love to see Danbury Chronicle managing editor **RENEE DUNBAR**, who now

finds herself working for one candidate and overseeing another — all while she tries to direct the paper's election-year coverage.

Soon after her colleagues filed to run, Dunbar wrote an editorial with the headline, "We Will Do Our Best" to assure her readers that the two-candidates would play no role in the paper's political reporting.

"We know that no matter what we do this summer and fall, there will be people who think we are giving our colleagues extra attention or some kind of 'breaks,'" she wrote. But, she argued, "the last time around we were much kinder on Mr. Bradshaw than we were on his opponent, the incumbent, Vince [Harris]."

According to Dunbar, Bradshaw's candidacy is easier to navigate than Levitz's, because the former rarely comes to the office anymore and contributes only the occasional article review. If she uncovered a damaging story about him, she'd never say, "We just let it sit — and I think he would expect nothing less."

## IT'S A CITIZEN'S LEGISLATURE, AND I DON'T THINK REPORTERS SHOULD BE EXCLUDED.

PAUL LEVITZ

To deal with Levitz's, who now works 30 hours a week for the paper, she's assigned him to cover the courts and buried him from writing about his own district.

"In a perfect world, I would probably take a leave, but the Chronicle can't pay me [for a leave] and I need an income," Levitz says. "But I also like to point out: It's a citizen's legislature, and I don't think reporters should be excluded. We all have conflicts that we have to address, and I just don't see it as an insurmountable problem."

Dunbar agrees, noting that state law requires employees to let their employers serve in the legislature.

"We can't say no," she says, "supposing Paul gets elected, we have to hold his job for him. He's a working journalist. It's the law." Mocking Smith, the *News & Citizen* reporter, says he's not worried about conflicts arising, because his paper keeps it hyper-local.

"We're very limited in what we cover for political," he says. "I'll go take a picture someplace. I'll show up at an event where [legislators] are there. But we don't have a lobbyist's best seat or anything."

Lead time, too, Smith says, his editors "treated me just like everybody else."

What'll he do if he wins this close second and finds himself in Montpelier four months of the year?

"We haven't figured that out easily," he says. "It might be easier for me to cover sports in the evening."

Does his opponent, the House speaker, have any concerns about the local press covering and running against him?

"I think that's an issue that he has to figure out on his own," Shop Smith says. "I'm looking forward to a robust discussion of the issues. The known Mickey says we walk the bus together growing up so I think he definitely knows the town as well as anybody."

## Zero is the Loneliest Number

As he seeks to depose Gloucester County Sheriff **KEVIN HOLMSTAD** in this month's Democratic primary, challenger **JO CARROLL** is drawing attention to the number of women serving as officers in the department, zero.

"I really don't know why the present sheriff has no women deputy sheriffs, but I think it's wrong, and I will insist having women in a top position," Carroll says.

Compared to other Vermont law-enforcement agencies, the dearth of women in the Gloucester County Sheriff's Department seems unusual. Though the office employs one woman in part-time civilian positions, all 21 deputies are men.

In the Vermont State Police, 12 percent of its 428 officers are women, while 15 percent of the Burlington Police Department's 96 officers are women. In the state Department of Corrections, the percentage of women officers ranges from 7 percent to 36 percent, depending on the facility, and averages out to 16 percent of the 326-member force.

McLaughlin, who's served as sheriff since 1982, says gender diversity is important to him — but because his department has such few women he rarely has the chance to hire more women. Before December, when his last female deputy retired, it had been five years since his department had a vacancy.

McLaughlin also says he prefers to hire those who have already been certified by the Vermont Police Academy, a qualification that can further limit the number of women seeking the job.

"It's who you have applying and what you have for applicants — and the pool for male and female is not that good," he says. But according to Vermont Commission on Women created last December by Rep. **DAVID**, "When women are underrepresented, it's not enough to just open the door and say, 'Women are welcome.' You have to actively

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recent... Once they're in there, you have to have a climate that works as well for women as it does for men?"

You also have to demonstrate to potential applicants that women can succeed in a field traditionally dominated by men says Vermont Works for Women director of women's program **MARIE ADAMS**.

"Women need at least the exposure and the role models in their lives," she says. Jeffery's organization tries to provide that to the women who take part in its nine-week Step Up to Law Enforcement program, which has provided 60 women with pre-Academy training.

Colfey, who teaches criminal justice courses at Champlain College, says he would work with — and help fund — organizations like Vermont Works for Women to diversify the sheriff's department. And he would expand the size of the forces to bring on more women.

"You have to make long-term commitments, and I'm willing to make those in long term commitments," he says.

## Winning Windham

The good news for Sen. **JEANETTE WHITE** (D Windham) is that her constituents and services, Sen. **VERNA GAGLIARDI** (D-Windham), isn't running for reelection. "I am glad he won't be in the seat beside me, if I'm back up there," she says. "I think he was disruptive to the system."

The bad news for the Putney Democrat is that the race to replace Galbraith in the two-member district has drawn several up-and-running candidates to this month's Democratic primary — and any one of them could end up replacing White herself.

"I'm not taking anything for granted at all," she says.

Though White struggles to identify specific achievements during her 12 years in office, she's hoping voters value her experience, which she says will come as handy during next season's tight one-vote-payer discussion.

"My knowledge of the process, the system, how it works and the relationships I've built allow me to work with other people to get things done," says White, who works for the Rutland-based Hunting Authority. "I think that counts for a lot."

But White isn't the only one playing the experience card.

Townsend Democrat **ROGER ALANKE** has a decade longer than White. The former U.S. House Agriculture Committee staffer for then-congressman **AL JEFFORDS** went on to serve as former governor **ANDREW LANDAU**'s secretary of agriculture and currently serves as CEO of Townshend's Grace Cottage Hospital.

"What differentiates me?" he says. "I guess my knowledge of Vermont, my knowledge of its people and my experience."

Alanke, whose family has lived in the area since the 18th century, is a lifelong

quantity in the district's West River Valley towns — and he's won Galbraith's endorsement.

"It's somebody who has enough experience, who prepared to stand up to the special interests," Galbraith says, before taking a swipe at White, who he faulted over campaign-finance reform. "[Alanke] doesn't duck, as Jonnie does, that Vermont lobbyists are virtuous creatures, unlike the ones in Washington, who are just there to provide advice to legislators."

Working against Alanke in Vermont's most liberal Senate district are his Republican son, White's son and unsuccessfully for the House in 2004, he did so on the GOP ticket, though he now says he was always a "liberal Republican."

"The jury of George Alanke is not the jury that everybody," he says. "Alanke may not be one who Alanke's ideological beliefs."

"I wonder how comfortable Roger is in this race, because primary voters tend to be pretty tight to the left," she says.

For a first-time candidate Alanke is making an impressive run — a result, perhaps, of her work with the Democratic training group, *Kearse Vermont*. Last month, the Montpelier resident lost earned her role, taking in more than \$10,000.

A freelance columnist for the *Rutland Herald*, former teacher and mother of two young children, Alanke says she's focused on addressing rising rates of poverty and supporting the middle class.

"As someone who is an educator and whose children are currently in the system, I think I have a different perspective on where we've been and where we're going," she says.

Like all those in the Democratic primary, Alanke calls herself a "big supporter of single-payer."

But the candidate with the best credentials on that issue might be Putney's **JANE ANGLADE**, who serves as a navigator for Vermont's Health Connect.

"The reason for the Senate because I want to be part of the work that's going to be done on the financing piece of single-payer," she says. "I'm fully committed to universal health care."

Alanke would also be fully committed to serving. Though she'd be paid as a part-time legislator, she says she'd serve as a "full-time senator."

"I want to set up an office so there's ongoing constituent services here," she says. Alanke has lived in Vermont only since 2014, but her work as a navigator and former field appraiser for the Vermont Democratic Party has introduced her to plenty of Windham County voters.

"I just got very intrigued," she says. The two Democrats who rack up the most votes will face Liberty Union candidate **AMON DUNFORD** of Marlboro and **JERRY GARY** of Rutland, as well as independent **MARY HANCOCK** of Rutland in the general election. ☐



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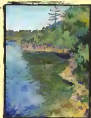
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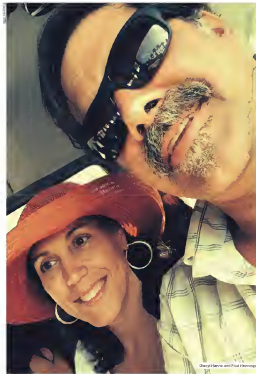
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# Cheryl Hanna's Suicide Confirms Mental Health Problems in Vermont

BY MATTHEW ROY



Cheryl Hanna and Paul Henning

In public, Cheryl Hanna was bright, poised and confident. On WCAX and other broadcast media, the Vermont Law School professor sharply insulated dense legal decisions. On campus, she was a beloved figure many regarded as an inspiring role model.

But none of that transmitted her from slipping into a severe depression in May. It was, according to her husband, Paul Henning, a "very fast, very speeding" downward slope. "When she entered this most recent bout of depression — which in my 12 years, I'd never seen anything like this with her — I kept asking her to be patient," he remembered Monday.

Hanna sought help — through her general practitioner and a therapist. In late July, she agreed to be admitted to Fletcher Allen Health Care, her husband said.

But she found herself "stuck" in the emergency room for a few days because there was no room in Shapardson, the building that holds the hospital's psychiatric floors, Henning said. Such waits have been common in Vermont due to a lack of psychiatric facilities, acknowledged Fletcher Allen spokesman Mike Noble. On any given day last month, he said, three to 15 people statewide were waiting for beds.

Hanna headed home for her 41st birthday — July 22 — then returned to Fletcher Allen when a spot finally opened in Shapardson. "She did not like being there," Henning said. "She was worried about the stigma associated with that and how it may have an effect on her career." She wanted to go home, and staff decided to release her on Friday, July 25, for the weekend.

The next day, Saturday, Hanna left the house for a walk, ostensibly to attend a yoga class. In fact, Henning learned later from police investigators, she went to local fitness shop and purchased a handgun.

On Sunday, Henning was among the volunteers setting up for the annual Summer Greek Food Festival — an annual event Hanna had always enjoyed. He stopped home to check on his wife. That morning, he'd urged her to come to the festival; she had told him she didn't want to get out of bed. Her car, who had come in from Chicago to help had gone for a "quick stop."

When Henning didn't find his wife, he and his sister-in-law began searching. Ultimately, she found Hanna in the basement, wounded, as a result of a self-inflicted gunshot. That was the official cause of death.

Hanna and Henning had two children together. News of Hanna's death generated an outpouring of grief — and public accolades from friends, elected officials, and students and staff at the law school. Many recalled her generous nature and her interest in women's legal issues. Henning picked the University of Vermont's Ivy Allen Chapel for Hanna's Greek Orthodox funeral last Friday.

**MENTAL HEALTH**

On a legacy webpage set up by VLS, colleagues and students described her as a personable, approachable and beloved professor, and commented on Hanna's dedication to women's issues and her command of the law.

"A week before my modern exams, during my second semester of my 1L year, my computer crashed," wrote Florence Paine. "Prof.

Hanna offered to let me borrow her extra laptop. Not only did I use it for my mid-terms but for the remaining semester. Thank you for all that you have done for me and the students at VLS. We will miss your smile, sense of humor and outgoing personality."

On Monday, Hennings, who works as an industrial designer, spoke to Seven Days in his downtown Burlington office about his wife's life and death. "I think if there's any lesson that needs to be considered it's that the subject of depression needs to be kind of put more out in the light of day," he said.

"I've been told by so many people — people you would never believe this to be true, and people who I come into daily interaction with — of parental suicides in their family," he said. "I never heard of these things until now because of the tales surrounding the town, and that sense of shame that is associated with it."

Hanna's struggle is a common one in Vermont. The state's suicide rate is higher than the national rate, health officials acknowledged in 2012 in a Youth Suicide Prevention Platform. Last year, 308 people in Vermont took their own lives.

"Somebody's dying of suicide every few days. That's pretty astonishing," said Mary Moulton, executive director of Washington County Mental Health Services.

She cautioned against drawing parallels between cases. Every individual, every story is unique, she said. "Suicide reaches all socioeconomic groups, and the emotional pain does not exclude anyone."

"The loss a staggering impact on small communities in a rural state," said

Julienne Tardio-Falk, executive director of the Center for Health & Learning in Burlington, which coordinates suicide-prevention efforts in Vermont.

Men kill themselves more frequently than women by a four-to-one ratio, according to state statistics, and the most common method is using firearms. A national group recently reported that

Vermont had more gun fatalities than vehicular deaths in 2011, most of the gun deaths were suicides.

Hennings said he had no gun in the house, and it was a "gun part."

"It's kind of freaky how easy it was for her to get that gun," he said of his wife's weapons purchase.

Ann Braden, the leader of Gun Sense Vermont, said that gun shops do perform background checks in

Vermont. However, she said, the state has submitted few people to the federal list of those who can be barred for purchasing a gun for psychiatric reasons, and they do not include people who have been voluntarily hospitalized — only those found or adjudicated to be a threat to themselves or others.

Alexander Petric, also from the Center for Health & Learning, has been researching a suicide prevention idea that is already in place in New Hampshire. Some gun stores there voluntarily display posters promoting suicide hotline numbers and distributing literature that describes where to get help. He said local mental-health officials are reviewing his proposal for possible adoption in Vermont.

Hanna's death could start a number of conversations about ready access to guns, about the stigma still attached to seeking help for a mental health problem, and about the ongoing lack of readily available psychiatric beds in Vermont.

"I'm happy to talk," Hennings said in his office. "That I want to make sure it brings forward the awareness of the disease of depression... She got caught in this strange, dark place, where she couldn't sit, and where she was suffering so much." ☐

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# The Rise of the Micro-Dairy: A Longtime Dairyman Thinks Big — By Going Small

BY KATHYNN FLAGG

**G**o big or get out. That's the conventional wisdom that has been driving the dairy industry in recent decades. Many of Vermont farmers have chosen the second option. As commodity milk prices have yo-yoed between record highs and crushing lows, mid-size dairies in particular have felt the squeeze. In the last decade alone, the total number of Vermont dairy farms dropped from 1,435 to 993, according to the Vermont Agency of Agriculture.

But not all of the surviving operations are large ones, milking thousands of cows. In fact, a growing percentage of Vermont's remaining milk farms are small. Between 2007 and 2011, the number of dairy farms with fewer than 10 cows increased by more than 30 percent to 217, according to the U.S. Department of Agriculture. That's almost one-quarter of Vermont's dairy farms. Small dairy herd numbers are on the rise nationally as well.

In Rutland, one longtime dairyman is singing the praises of this new model — the so-called "micro dairy" — and supplying its practitioners with the equipment they need.

"At one point I had a farm with 250 head of cows, and I didn't enjoy it," said Steven Judge, who has been milking the animals for more than 50 years. Today, he keeps a tight herd of four Jersey cows in his small, fully equipped barn.

Judge runs Bob-White Systems, a company that invented a small-scale pasteurizer designed for processing milk on farms. But the mini-quarterer comes with a hefty price tag (\$70,000). So Judge is diversifying, breaking the purchase of bulk tanks, better churning and other milking equipment specifically designed for micro dairies.

"I really appreciate small-scale agriculture that is needed to meet the needs of a community," Judge said. "I like to see cows in people's backyards."

The idea behind Bob-White is to put farmers in charge of their own destinies. That means being able to pasteurize — the process of heating milk to kill most of the possible pathogens, protect against bacteria and slow spoilage caused by microbial growth — on-site instead of shipping milk to a big processor, where it is combined with milk from other farms and eventually pasteurized and homogenized. Marketing its products



directly to consumers allows a micro-dairy to command higher prices.

In July, Judge may have solved another problem for small dairy operators. His farm born the only private lab in Vermont certified by the Food and Drug Administration to test the safety and quality of raw milk being sold by farmers. Under Vermont law, farmers selling more than 375 gallons of raw milk each week must have their milk tested monthly. Prior to Bob-White's recent FDA certification, that required driving samples to the state lab in Burlington.

Why the growing interest in small dairies?

"A lot of folks see it as part of a diversified business plan," said Andrea Stander, the director of the farm advocacy group Rural Vermont. Mature cropland soil. Byproducts from milk processing, like whey, can be used to feed pigs or fertilize cropland. It's hard for Vermont to compete against California or the Midwest in conventional dairy production, said Stander, but the state excels in other ways.

"One of the things we do really well in Vermont is grow grass," she said. "We have the climate for it, we have the history for it. A small-scale, grass-based

dairy has real potential to be economically viable as part of a diversified farming operation."

When he started dreaming about designing his own small-scale pasteurizer, Judge applied some of the same thinking that guided an earlier enterprise with similar goals. In the early 1990s he founded Vermont Milk Producers and created the Vermont Family Farms brand of milk. The goal was to market milk under a Vermont label, and pay farmers more than they would otherwise earn in commercial production. He ultimately sold the label to a larger dairy co-op, St. Albans Cooperative Creamery. The St. Albans co-op passed the brand off to Hood, and eventually the label disappeared.

His new project puts dairy science back in the hands of farmers. Judge's pasteurization device, called the Lili (short for low input, low impact) was initially plagued with problems. The first prototype — which Judge said he and his engineers tested cautiously — couldn't pass FDA approval. Consultant Amy Hoshenberger stepped in to help Bob-White navigate the regulatory landscape, and said she

quickly realized that the food-safety and production rules around dairy processing were designed with bigger operations in mind.

"They had to figure out how to work within the rules at this tiny little scale," said Hoshenberger.

Concave businessman Bruce Hland, who has known Judge for years, said Judge lived on a tight budget when it came to bringing the Lili to market.

"Steve has done a remarkable job of fighting his way through the established order to come up with, in this case, a really imaginative, creative, effective device that will help small family farms," said Hland.

By offering "gentler" pasteurization than some larger-scale equipment, Judge claims the Lili better preserves the taste of fresh milk. "The flavor of milk is every bit as complex as wine, but it's been forgotten and ignored," said Judge.

But getting the Lili onto farms has been tough, given the price tag. The model that originally carried that stamp of approval required significant, costly engineering changes — including a larger pump and heat exchanger, more





# Vermont's Shaken-Baby Expert Warns of More Child Abuse

BY KEN PICARD

**A**fter 35 years as a Burlington pediatrician and a University of Vermont medical school professor, Dr. Joseph Hagan fields a lot of daily phone calls — from current and former students, fellow doctors, and other health care providers who seek his advice on difficult and complex cases. But when the call is from a state's attorney or police officer, usually it's too late to help save the patient.

Hagan, 63, is Vermont's resident expert on abusive head trauma (AHT), more commonly known as "shaken baby syndrome." In 2009, the American Academy of Pediatrics adopted the more inclusive term in recognition that many of the serious injuries that infants and toddlers suffer at the hands of adults aren't caused by shaking alone. Gripping, squeezing, shaking or wrenching their small bodies can also result in permanent injury or death.

So far this year, physical abuse has allegedly claimed the lives of at least three young children in what Glendon County State's Attorney T.J. Hannon described last week as an "unprecedented run" of child fatalities. A fourth death, that of a 4-week-old Rutland infant, was referred to coroner investigators last Thursday, the same day Hagan spoke with *News 5*. The state attorney contacts Hagan to help determine precisely what caused a child's death.

But Hagan, who has a contract with the state to help investigate these tragic situations, says other, equally serious cases of abusive head trauma have occurred in Vermont this year that haven't gotten any press coverage. Some have left kids with a permanent vegetative state or with lifelong, debilitating conditions such as cerebral palsy, blindness, learning disabilities or seizure disorders. But without a death or cerebral changes — which can be very difficult to prove in a court of law — the public never learns about them.

Essex County State's Attorney Vince Blum says he's working with Hagan on a case right now in which a young child was left permanently disabled by an abuser, but because it involves a CHRS — a child in need of care or supervision — petition, which by law is confidential, neither Hagan nor Blum could discuss any details.

Hagan warned it's not an isolated case. "If you looked at the numbers of



PUBLIC HEALTH

these cases extend, you'd probably be surprised," he said. "Given so small a state there are kids physically or sexually assaulted, and people never learn of it because no charges were brought."

That's one reason Attorney General Bill Iwells called on state lawmakers last week to scale back some of the privacy protections on cases referred to the Department for Children and Families. Critics have accused the agency of dropping the ball on two recent child abuse deaths. The families of Denise Sheldon of Poultney and Prigyan Gerow of

Winooski were both known to the agency.

Hagan said that while he agrees with the outcry for more public discussion and scrutiny of child-abuse cases, he's "a bit troubled" by the attorney general's campaign for greater access to DCF files and family court cases, fearing the state will adopt an all-or-nothing approach to privacy. Clearly, when something horrendous happens to a child, he said, the decision whether to return that child to his or her parent becomes very difficult. But he's not convinced that making cases

more public will make that decision any easier.

One problem, he explained, is that it is often difficult to determine exactly what happened or even pinpoint the mechanism of injury. Recently, Hagan fielded a phone call from an emergency room physician about an "odd-looking burn" on a child, as Hagan described it. Although the burn didn't fit the normal pattern for an accidental injury, he said, it didn't fit the usual profile for child abuse either.

Ultimately, the injury was deemed accidental, which explains why Hagan can't provide more details. Had that case been open to public scrutiny, he pointed out, a lot of needless harm might have come to both the child and parent.

"You can get on the children's registry for having abused someone simply because DCF said you did," Hagan said. "You can have your child taken into state custody based on the 'preponderance of evidence.' But you're only going to get charged if it's likely to hold up in court — jury beyond a reasonable doubt."

Hagan offered another geographic concern. When a child-abuse case goes public, so does the name of the victim.

"If it's a 3-year-old whose case becomes part of the public discourse, does the kid now have to change schools?" he asked. "I think there are a lot of unintended consequences we need to think about. What are we going to get by making it more public? That's what I'm not clear on yet."

State's Attorney Blum said he would support increased public disclosure on a "case per case basis."

Hagan, a native of the Washington, D.C. area, first developed an interest in child-abuse prevention back in the mid-1970s, while he was still a resident at the University of Vermont College of Medicine. He joined the faculty there in 1979.

"I realized ... that these cases made me incredibly angry," Hagan recalled. "But I also realized that in order to be an effective pediatrician, that reaction 'was not going to serve me well, so I began to study it.'"

Hagan's interest predates the term "shaken baby syndrome," which didn't appear in medical literature until 1984. It wasn't until the late 1980s and early '90s that pediatricians began to fully grasp the effects of abusive head trauma,

where the brain slashes back and forth inside the skull like a bag of water, breaking blood vessels, causing swelling and killing neurons.

For nearly three decades, Hagan has been on the front line of abuse prevention in Vermont. In the mid-1980s, he helped the state develop its regulations governing infant medical neglect. Soon thereafter, he was hired to be the state's medical consultant on large and complex child abuse cases; those days he fields about four to six such cases each year. For the last 16 years, Hagan has also volunteered to either write or coauthor DCF's citizen advocacy committees, which reviews all known instances of foster-care child abuse.

While Hagan acknowledged the recent cluster of "horrendous cases" this year, he pointed out that the problem of AHT isn't a new one. In general, it often happens to children before age 4, infants between three and four months are at the highest risk. That year when babies typically cry the most, he said, which can trigger a sudden, violent outburst on the part of a parent.

Are there typical perpetrators of AHT? Interestingly, Hagan said that in his experience, the problem cuts across all socioeconomic lines, just like alcoholism and opiate abuse. And, contrary to popular opinion, he said, most offenders aren't mentally ill, alcoholics or drug addicts, though those problems can predispose a parent to abusing a child. As he put it, "It's very important that we not take the view that it's 'those people'."

Typically, he explained, there are three factors that coalesce into a "perfect storm" for AHT. First, parents may be predisposed to abusive behavior, perhaps because they too, were raised in abusive households or are managing chronic stressors in their lives such as a bad marriage, a substance problem or employment difficulties.

Second, Hagan said there's usually some "provocative" behavior on the part of the child, such as a tantrum, an unintercepted bout of crying or defiance behavior by an older child.

Finally, Hagan said there's usually an "trigger event" such as a lost psyche-

or a job demand that finally pushes the parent over the edge.

Why does it seem that Vermont is experiencing a spike in both the frequency and seriousness of these cases? Hagan suggested that one underlying cause may be "toxic stress" — that is, strong, frequent and prolonged adversity caused by persistent poverty, substance abuse, food insecurity and violence in the home that can actually alter the functioning of the brain by causing neurons to not divide or grow. Research here now believes that this effect can last not just for one lifetime, but even change the way people's DNA functions over multiple generations in a process called epigenetics.

"It's very difficult to change the epigenetics once it happens," Hagan said. "So now we have this multigenerational experience that's very hard to break."

In epigenetics, like global warming, payback for bad practices over the past century?

"Maybe," Hagan suggested. If so, he said, addressing the problem will take more than just hiring a few more DCF investigators and social workers. It'll take more "inputs upstream to prevent these needs down the road," Hagan said. He isn't sure whether Vermont can muster the "enormous political will and heavy investment" that would

require, especially for gains that may not be seen for a generation.

But after 34 years of practicing medicine, he's not giving up. Hagan blamed this campaign against toxic stress to that of childhood nutrition, then later mass immunization, which helped launch the field of pediatrics more than a century ago. Nowadays, he said, politicians have begun asking parents to not just about their children's health but also about what else is happening on the household.

Years ago, the doctor's question, "How are you all doing?" was merely a conversational subterfuge. Today, it could save a life. ☐

**Disclosure:** Ron Fiksdal's wife, Stacy Grayson, works as a deputy state's attorney in Chittenden County.

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# Docomomo New England Tours Vermont's Modernist Architecture

BY AMY LILLY

This past weekend, a group of avid modern architecture fans gathered in Vermont for an unprecedented event: a tour of the state's signature modern buildings. Enthusiasts of an era that lasted, at least in Vermont, from the 1940s through the '70s, these are folks who refer casually to iconic architects "Lou Kahn" and "Ed Barnes" as if they were old friends (That's Louis Kahn and Edward Larrabee Barnes to the rest of us.) They talk about bay windows and volumes of space and Le Corbusier's influence. So what were they doing in architecturally venerable Vermont?

It turns out there's plenty to see here — and Marie Sellers, the programming coordinator for the Boston-based group that sponsored the event, Docomomo New England, was determined to fit as much in as possible.

In two 10-hour days, the group of 15 to 21 visited Frank Lloyd Wright protégé Allan Gilbert's houses in Norwich, Peter Eisenman's House II in Hanbury,

DAVID SELLERS JOHN HALLSLEY and student Gaddard College buildings in Plainfield, two churches and three homes, including one by the late Dan Kiley, in Burlington, seven Sellers creations in Warren, and two Elia Kazan ski houses in Killington. The itinerary required driving the width and breadth of the state and through its mountainside middle.

The New England chapter of the international organization Docomomo (which stands for "Documentation and Conservation of the Modern Movement") holds most of its tours and events in the Boston area, though it did make a recent trip to Maine to first take fans into Vermont attracted a small Boston crowd that included architect Fred Noyes, who served as guide at the 1960 and '62 Killington homes designed by his father, Elia. The latter one was built as the family ski house while Fred was in high school, and he continues to live it.

The other guides were Vermont state architectural historian JOHN COLEMAN, who arranged most of the destinations, a general Sellers, sporting a 2002 U.S.



The House II in Hanbury by Peter Eisenman

Doc Noyes' House in Hanbury



Peter Eisenman's House II

Olympic team Roach lived for the occasion, and Norwich University architectural history professor THOMAS FARRER. Earlier led viewings of Burlington's two markedly different but contemporaneous (1977) churches, Burlington Associates (now VERMONT) Cathedral Church of St. Paul and Edward Larrabee Barnes Cathedral of the Transcendental-Conservative.

Vermonters made up the majority of attendees. Some had gotten word through AIA Vermont, including architectural critic and Vermont Lake School professor DONALD KROHN. Stained-glass artist CORIE JAFFEY from Barre and Stone architect MICHAEL STONE also attended. As a smattering of geographically outsiders, North Carolina State University graphic design professor Martha Scotland, came because her daughter, the noted design critic Alexandra Lange, had recommended the tour.

Also, Scotland admitted, the opportunity to wander through Eisenman's white sculpture of a house, designed in 1968, was hard to pass up. "It's not every day you get into a Peter Eisenman house," she commented during a picnic lunch behind the Newbury Village Store.

Two Bostonians made the drive up to isolated Hanbury solely to see Eisenman's House II.

A 5-Diagram-oriental puzzle of mathematically determined masses and voids, House II might be seen as an extreme result of the modern movement. The international phenomenon, with origins in Germany's experimental Bauhaus of the 1920s and '30s, is often characterized as architecture devoid of historical reference to express a kind of pure beauty through function and form.

Eisenman's method was as pure as isolated on rectangular floor contours on the second level wide enough for an adult to fill through to the first floor. (The first owners, who had a toddler, inserted metal grates against the architect's wishes.)

Peering down through a grate, Coleman joked, "Don't question the theory. This theory and then had to be a void here."

"His very rigorous to the diagram," commented Noyes about Eisenman, who at 81 still teaches architectural theory at Yale. "The idea is more important to him than the liminality." In the end, though, Noyes was surprised by the built version of Eisenman's notoriously complicated plans. "I like it better than I thought I would," he admitted.

(Perhaps someone will like House II well enough to buy it, its current owner,

who lovingly restored it to its original state in 2002, put it on the market a few years ago for \$2.8 million and recently reduced the price to \$1.8 million.)

But if House II was one extreme, it seemed like every stop on the tour explored another. This trip covered such a wide range of architecture that modernism felt more like a collection of eclectic approaches than a movement.

Gilbert's houses, with their rooms projecting dividers between wall and ceiling — a kind of continuous overhauled shell building each room and hiding lights — are a direct link to Wright's designs emphasizing the horizontal line.

Meanwhile, the lines of Sellers' creations are, as he put it, intentionally "weaky" — a word not many architects by choice to wish such delight. "A home should take at least a year to reveal itself. There should be mystery to it," declared the cofounder of the 1960s design/build movement. During that era, Sellers and his fellow disenchanted Yale architectural students set out for Vermont's Mad River Valley to become DIY builders.

The tour viewed two of Sellers'



A HOME SHOULD TAKE AT LEAST A YEAR TO REVEAL ITSELF. THERE SHOULD BE MYSTERY TO IT.

DAVID SELLERS



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horing buildings there are in the world," he pointed out.

By comparison with Sellers' eccentric conceiving the elegant, high-end Pritchard Inn in Warren, the buildings of "high" modernism on the town seemed downright sober. These included a 1965 house by the still-practicing native Vermont architect **THOMAS HARRISON**, now 85, who attended lectures by Eliot Noyes at Pratt Institute; a 1966 one by Dan Riley, designed before he made his name as the 20th century's preeminent landscape architect, another designed in 1946 by Ruth and Bill Freeman, two principals in the Burlington firm **FREEMAN FRENCH FRIEDMAN** at a time when women architects were extremely rare, and the two Noyes houses.

There is, indeed, zero mystery to the understated strip of the Noyes family also home's shed-roof beams through the wall of sliding glass doors to the confederated deck outside.

"You can read the whole thing," Fred Noyes noted, seated on his family's original Knoll couches after having graciously served four guests tea, cheese and crackers. His father ran the department of industrial design for the Museum of Modern Art in New York City and designed the corporate look of IBM, among other institutions.

Not all the older Noyes' projects were successful in his son's eyes. The other Noyes house, called the *Oldy House*, has a wall of plate glass windows oriented toward the mountain view, while its shed roof, pitched toward an adjacent wall, draws the eye in a competing direction. "It's a little disorienting for me," Noyes commented.

Returning to his car after the tour, Don Kovic also felt slightly overwhelmed. "This is a bit like drinking from a fire hose, at the end of these two days," he quipped. "And we haven't even seen everything!" he added, citing Bennington College's modernist structures and the Edward Dineen Stone-designed campus of Landmark College on Putney among other places the group could have visited.

Who knew Vermont was a trove of modern architecture? ☐

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Prickly Mountain houses above Warren and their successors, Archibank Banker Tim's a 1962 no-holds-barred, poured-concrete house with a pool that one has to experience to believe. (Via car, it's available to rent for up to eight people at \$700 per night on weekends.) The Banker and its 60s modernist surprise with another structure, impenetrable cubism or quirky detail at each turn. Doors come in every shape but rectangular.

At Goddard, Sellers' painting studio was so personalized that students nicknamed each plywood truss holding up the floor, according to *Turnbridge Designer THOMAS HARRISON*, who researched the buildings for a Dartmouth University class.

"Is it architecture, or is it art?" Surtees, the principal of Surtees Partners in Boston, wondered aloud about the three Goddard buildings. They are eligible for listing on the National Register of Historic Places but have been northballed for 12 years following the college's switch to low-residency education. Filled with student art, they show the slant of deferred maintenance.

Colman opined of the buildings, "They're in this weird gray area of an experimentation, an art, design, architecture and concepts of living spaces." Worth seeing? Of course. "Think how many

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FILM

theater the festival on our first official Shudder short film." That film, "Apple Simple," is about a weird beast that chases a young boy. Both boy and beast will be present at the fest, growing persons and coexisting amicably through the audience.

Hackel is hopeful that the festival will break even, but acknowledges the possibility of taking a loss. He has secured some sponsorships from local businesses, but most are in the form of food donations for the wrap party. In the spirit of cinematic camaraderie, the organizers of the annual [www.southcoastnexus.com](http://www.southcoastnexus.com) nexus, also featured no film, did donate money to Shudder.

While Hackel is grateful for these contributions, he says the festival is going to need funding to grow. Toward that end, Shudder's organizers are pursuing non-profit status; they expect to complete that process in time for next year's festival. **D**

## INFO

Shudder Film Festival, Friday August 6, 7 p.m. at Haverdigh School Auditorium, Union Village, New Junction. See [shudderfilmfest.com](http://shudderfilmfest.com)

He also praises "Another Life," about an unexpectedly violent family reunion, and the Italian film "Morganti," which concerns a young pacifist.

Why the live suits with a gay in an animal costume? "We wanted something that would further separate Shudder Film Festival from the rest," Hackel explains. "So this year, we're kind of

ART

Jana, also a bodypainter as well as her husband's main model, says the often-fickle calls from people who ask if she and Sean can "take over their town" for an event. "Well, that means we have to turn down a gig where someone else will pay me. This is our business; it's how we pay our bills."

When the Arvins meet Seven Days of Darklings' Orange Leaf (yet another of Arvin's musical alter-egos), Jana is wearing a solid-colored shirt that Sean has embraced. He estimates its cost at \$60. "Why is that an astronomical price?" he asks. "This is a costume order!"

Anticipating if shirts are one thing applying a pigment to the naked backs of perfect strangers is another. Does he ever feel uncomfortable in the intimate relationships that his art demands?

"The first time I painted someone," Arvin says, "I thought, Oh, man, I gotta paint her back; now I'm just sleeping on the back couch and thinking, Oh, wow, I have to introduce myself!" It might be the first time they've found someone on the Internet and posted

naked without even meeting them, but for now, it's just Tuesday.

Arvin loves bodypainting just because it gives him an outlet for his restless energy, but he also admires the artistry to "make people feel special."

Jana tells of a model who had recently undergone reconstructive surgery that left her with significant scars. Initially she says the woman was "so uncomfortable, but by the time I got done with her painted top, she was as proud as can be. She had come to terms with her body again."

"We seem it a thousand times," says Sean. "People come into a situation where there's bodypainting and expect that they might be a little uncomfortable, but the minute you see it, it changes you forever. It's the most exclusive, magnetic art form I think I've ever seen." **D**

## INFO

"Ten Miles" premieres Wednesday, August 6, at 8 p.m. on EON.

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In Past magazine and The New American (July 14), Frankbook, Stray Stories and the same Po Book in Cn was publishing Consequence Press in 2019. He also consults literature as anthropology with Andy Gitterman and/or Dakota has been drawing the Dadaist since January 2018.



## Galway Kinnell to Be Honored at the Statehouse



In 1988, when longtime Shelburne resident **Galway Kinnell** was appointed poet laureate of Vermont — or “state poet” as he preferred — by then-governor **Franklin D. Roosevelt**, he was the first to hold that title since Robert Frost. The position, which he held until 1993, is just one of the seeds of awards, fellowships and appointments he has garnered throughout his career.

Kinnell taught at more than 20 institutions, most recently New York University and published more than 20 volumes of poetry, including translations of Rumi, Marianne Moore and others. He has received almost every honor that can be bestowed upon a writer: a Fulbright Fellowship, the Guggenheim Fellowship, the National Endowment for the Arts, the Pulitzer Prize, an NEA Fellowship and a MacArthur Fellowship.

On Thursday, August 7, Kinnell, now 87, will receive yet another tribute in the Vermont Statehouse: the “Celebration of a Life in Poetry” in his honor.

The public is invited to hear Kinnell’s poems read by some of his accomplished colleagues — Michael Carter, Mark Doty, Amy Richman, Edward Hirsch, Marie Howe, Walter Jackson, Sharon Olds and Susan Barrett Weiss — in the grand foyer of Vermont’s legislative hall. A reception will follow in the Cedar Creek Room.

The Kinnell celebration is the brainchild of **Lisa von Kann**, who put the event together with support from

the Vermont Humanities Council, the National Endowment for the Humanities, the Vermont Arts Council and several other arts and media organizations. Readers of this paper may know her as the founder of **Black Mountain Readings**, a Northeast Kingdom literary series that kicked off in 2013.

Von Kann, who formerly coordinated readings in the St. Johnsbury Athenaeum, has a knack for finding literary luminaries to rentable 19th-century buildings. The series is now based at the Brookingsville Village Congregational Church, where writers such as current Vermont Poet Laureate **Stacy Lea**, **Leah Kinsky** and **Steve Losh** have shared their work.

Artistic at the Kinnell celebration are also experience an evocative pairing of poems and place. In the past, he has performed at venues ranging from the genteel Greenfield & Dodge Poetry Festival in New Jersey to Loudon’s the Grindstone Café. Now Kinnell’s words will resound inside the Statehouse — perhaps the most fitting place to hear one of Vermont’s most beloved “state poets.”

JULIA SHIPLEY

### INFO

“Celebrating a Life in Poetry” Thursday August 7, 4 p.m. at the Vermont Statehouse in Montpelier. Free tickets at [blackmountainreadings.com](http://blackmountainreadings.com)

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## Dear Cecil,

Why does placing strands of any material in an enclosed space (as thin as a gold chain in a jewelry box or as thick as a heavy rope in the bed of a pickup truck) almost inevitably result in a tangle of knots? Are the strands engaged in some sort of secret orgy? Is this proof of chaos theory? Or string theory? Or chaotic string theory?

Shonda, Québec

**A** simple question, no? The answer, however, is a bit of a zany! Danica, we'll get this untangled soon enough.

1) To a scientist or engineer, knots and tangles are of neutral interest. The hours you waste untangling neckties and Christmas lights is the least of it. A knot can reduce a rope's strength by up to 50 percent. A tangle in a strand of genetic material can lead to transcription errors and a three- or four-fold splice in mutation. A knot in the baseball card can result in fatal injury or death.

2) You might suppose mathematicians would offer some insight. You'd be wrong. Knot theory, it's true, has been the object of basic interest for more than a century. However, except for a few metrics, knot theorists have defined their field to exclude all items of practical relevance. The classic mathematical knot is a closed loop—that is, the knot having been tied, the

string ends are then joined together, so that the knot may be preserved and studied. 3) In the real world, in contrast, the string ends usually are loose. As one of the classical metrics puts it, the knots typically form in "a randomly agitated length of free-ended rope." The goal isn't to preserve the knots but to make them go away, or prevent their free forming in the first place.

4) Researching that knot classification—defining, in rigorous mathematical terms, exactly what kind of mess you've got there—is hardly the top priority of anyone contemplating a useful extension, so a few upstarts have taken a stab at untangling knot formulas. For example, physicists Dennis Raymer and Douglas Smith, in "Spontaneous Knitting of an Agitated String" (2019), report on scores of experiments in which ropes of varying length were tumbled at varying speeds in boxes of varying size. As

you'll appreciate, Shonda, this is a fair approximation of the real-world situation you describe.

5) At first glance the results don't seem particularly illuminating. "Complex knots often form within seconds," it says, and Smith writes, in other news, six miles is near, pope Catholic.

6) On closer examination, things get more interesting. "Above a critical string length, the probability ... of knitting at first increased sharply with length but then saturated below 100 percent." In other words, the longer the string, the more likely it was to get tangled. But—and this is the point of importance—it didn't always get tangled.

7) Key thought: Although "numerical studies of out-of-balance random walks" (in oversimplification, analyses of the propensity of a simulated randomly turning string to form knots) suggest the more confined the space, the greater the likelihood of knitting, Raymer and Smith's real-world experiments found the

opposite—the smaller the box, the lower the odds the string would get wedged against the sides and remain untangled.

8) Enter engineering professor Robert Matthews of Aston University, UK. We at the Straight Dope have had no contact with Bob beyond reading a paper of his we found online called "The Spontaneous Knitting Problem: Are Loops the Answer?" Nevertheless, we state unequivocally: This is our kind of guy.

9) In his paper, from which much of the information in (5) through (8) above was drawn, Matthews carefully acknowledges that scientific scrutiny of knots and knitting has been pretty useless, and pointedly says his goal is to identify ways to reduce knitting. He offers the following propositions: (a) The longer the string, the closer the odds of tangling get to certainty—in other words, knitting is a fundamental law of the universe. (b) The

shorter the string, the lower the odds—dub, but bear with me. (c) A simple way of reducing the length of a string is to connect the free ends (i.e., making a loop) while it's in an unknotted, unstirred state, thereby both taking the troublesome ends out of play and effectively cutting the length in half. (d) Experiments indicate that, for string lengths up to two meters, keeping the wire can the odds of tangling in half.

10) Cynthia will now object: Any Indian knows the way to prevent a rope, cord, etc., from tangling is to coil it and then cinch the coils (or, per Raymer and Smith, put the coiled rope in a small container) before storage. True, but the world is full of lunatics. If all they learn is to connect the ends before boxing the string in the box (which, in the case of Christmas lights, merely means plugging in and coiling the other), they'll reduce their problems by—well, maybe not half. (A string of Christmas lights is typically longer than two meters.) But a lot



### INFO

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## Get Down Tonight

**W**hat was up with that freakin' guy? I mean, why does he have to talk like that?"

I had four Jersey girls in my cab, visiting Burlington for the annual Vermont Festival Festival. The one sitting directly behind me was coming about a guy who'd run into a downtown bar.

"He's not black!" she continued, her indignation rising. "Does he not realize that? So why is he talking in like, Ebonic? It's, like, completely lame."

"Well, you know," I began, amused by this woman's position about the music, "some white guys are entirely wrapped up in black music and language, and so—"

"Don't get me wrong," she said, cutting me off. "I teach in a school system that's primarily black. I get nothing but respect for African American culture, but, c'mon, for God's sake."

At this point, her friends were laughing out loud. All of them were attractive, and glossed up beyond the Burlington norm — heiny makeup, elaborate hair, short skirts. Having spent my formative years within shouting distance of New Jersey, I appreciated the adolescent egotism energy. Though if I had my drivers — and I do — I generally prefer the more subtle charms of Vermont girls.

"Angie, honey," my seatmate said, "we all got your friggin' point. So perhaps it's time to let it go. You're really getting a little nuts about it."

"I'm just saying," Angie replied. She, too, began to laugh — at herself, which signified she was indeed ready to move on.

Every year since the New Year's reception more than 200 years ago, car crowds have grown larger and more boisterous. This year was no exception, with the frenzied activity reaching crazy dimensions. I'm not complaining — far from it. It's great for business, and the Burlington police are adept at maintaining social order under the frenzy.

On Saturday, the festival's second day, I put my cab into action at about 2:00, and never stopped rolling until 4:00 the following morning. That is one long shift even

for a young man, a designation I aged out of decades ago. I can still pull a shift like that on a spot basis, though for the past few hours, I hadn't been at my best. Which means my usual capacity for suffering fools gladly was at a low ebb.

It was close to 4 a.m. when a stranger on St. Paul Street hauled me. He was perhaps in his thirties and clearly a local, and, from the look of the guy, this wasn't his first time heading down the town. He let the stranger see talking.

### AFTER 14 HOURS BEHIND THE WHEEL, MY SELF-REGULATING MECHANISM HAD WORN THIN.

"Thank God, dude. So glad to catch a white man. I'm so sick of all these black children. Could you take me to the Winoski circle?"

Except he didn't use the word "black," which would be offensive enough, he used the N-word. I was about to speak when he added, "You know what I mean? I hate these fucking attitudes. I'm not a racist, though."

At the start of my shift I might have handled this differently, but after 14 hours behind the wheel, a couple of hundred miles of city driving and dozens of rowdy customers, my self-regulating mechanism had worn thin.

"Be a nice fellow, man. OK? Don't embarrass yourself, or me, by throwing in I'm not a racist. Just be fucking honest. Good one, you do that?"

"OK, I am a racist then," he answered. "But you know what I'm talking about, right? These fucking Africans, or African Americans — whatever. Their attitude sucks, right?"

"Actually, I don't know what you're talking about. If somebody is being an asshole, they're being an asshole. It has nothing to do with their race or the color of their skin. There's something seriously wrong with your

thinking. I mean, c'mon, man — it's two thousand fucking fourteen."

The guy relaxed in his seat. I was far more worked up than he was. But his brand of casual, "old boy" racism makes me slightly uneasy, and it's only grown worse with age. I take it generally these black cabdrivers — and the Middle Easterners, Southeast Asians, white guys and all the others — I feel like they're my brothers. So when a customer talks like this Winoski guy, I experience it as an attack on my family. It's not a moral stance or thought-out position; it's a visceral thing.

We hooked a right onto Pearl Street, which turns into Calhoun Avenue in East Avenue, the corner of the long downhill. We passed the ballpark and the Ethan Allen monument where our quinquagesimal Vermont hero either is or was buried. "Get Down Tonight" by KC and the Sunshine Band began to play on the radio.

My customer said, "This is the only disco band I like."

"Yeah, I feel the same way," I said, resisting the temptation to note that the group was half black and half white through most of its lineup over the years. "They catch them when they played the Radio Fair maybe 10 years ago?"

"As a matter of fact, I did. They were awesome."

And here's the thing: What was I going to do? Hate this guy? Really what does that accomplish? It would only add to the quotient of hatred already dragging down this world. I said what I said, and he veiled other changes his warped beliefs seemed as if he won't. Maybe I'll take a dozen interactions with other people like the one we just had, and then, one day, a lightbulb will go off.

As the writer George Saunders noted, "We're misperceiving most of the time, but we can make up." God knows, I'm sure trying to ☺

#### INFO

Here's a two-monthly columnist who can also be seen on [www.vermont.com](http://www.vermont.com). To book Jeremie, email [hackie@vermontpost.com](mailto:hackie@vermontpost.com)

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**W**hen Burlington's biggest taxi company, Berways, closed last month, city officials worried over the sudden loss of cabs and expressed hope that smaller companies would pick up the slack.

They may get more than they bargained for.

Several weeks ago, a car with a pink monsterie adorning its grill, the signature of the Lyft ride-sharing service, was spotted in Burlington. As for other drivers started popping up in Facebook feeds. A man showed up in town and began handing out business cards and air fresheners, telling cabbies about an app called ZabiCab that could change the way they operate.

Digital transportation services, in which customers use e-hailing apps to locate drivers, have been gaining popularity — and causing consternation among cabbies and regulators worldwide. During the last few weeks, they've been testing the waters in the Queen City.

Berlington, meanwhile, is taking another look at its taxi ordinance, which was revamped just three years ago.

One very big problem persists: Too overnight fails to airport staff, leaving the city with virtually no way of enforcing the ordinance, according to Jeff Manger, chair of the airport commission and the town's special panel. "Anyone can put a magnetic sign on a vehicle as a taxi, a permit in the city and never get caught," he warned the city council in a letter.

Cab drivers confirm they regularly see unlicensed operators driving downtown.

Berlington's city attorney says the administration is very close to proposing a fix, which would require city council approval. But before the city starts enforcing the rules for traditional taxis, legal and law firms figuring out where those regulations even apply to companies like Uber — and what to do if they don't.

Meanwhile, a Berways-owned company that springs from Berways' wives and has been applying rules the old-fashioned way is testing the limits of Burlington's current law.

## Calling All Cars

Burlington cabs do more than deliver drunk college kids back to their dorms and shuttle tourists to and from the airport. They also ferry dialysis patients to their appointments, take morning addressees to the methadone clinic and drive homeless and special-needs children to school.

Berways was unique in that it had a fleet of vehicles equipped to carry people in wheelchairs. It used to provide 1,000

# FARE TREATMENT

Cab companies — and e-hailing apps — jockey for position in post-Berways Burlington BY ALICIA FREIRE



Shelley Palmer's car is parked with a taxi sign.



Shelley Palmer

rides a month to elderly and disabled people through the nonprofit Special Services Transportation Agency, according to SSTA director Murray Bennett.

"I was pre-attending when I read in the paper they were going to close," says Dennis Rickson, who has relied on Berways for the better part of a decade. Rickson, 72, who has a cane and can't make it from her house on North Avenue to the nearest bus stop.

So when Cathy Robar, who worked as a Berways dispatcher for about 35 years, was closed one morning a new transportation service just two days after Berways closed. "She made a very nervous lady like me," Rickson said.

Within weeks, the new company, Big Brother Security Programs, went from zero vehicles to 13, including several with wheelchair capacity.

"Everybody was freakin' and freaking," is how Robar describes the reaction when Berways closed. Robar's brother, Paul, had run the company for more than three decades. When he

died suddenly three years ago, his wife, Wendy, took the reins. "It was the high cost of everything" — and the fact that her husband wasn't around anymore — that prompted her to shutter the business, Wendy Robar said, deciding to go into greater detail.

Cathy Robar's business partner is Shelley Palmer, a former bail bondsman and frequent Libertarian and Tea Party political candidate. Big Brother is currently headquartered in the living room of Robar's double-wide trailer in Colchester. (Palmer once planned to start a premium home-care business, a monitoring system that lets offenders finish their sentences at home, and didn't want to waste time registering the new venture as a corporation, hence the misnamed name.)

Like Berways, Big Brother is a family affair.

On a recent weekday Robar's husband, Rick had, squared in the driveway before getting into a cab. His son, Kevin, left to take a customer to Price

Chopper while his fiancée handled the phone. Robar's other son, Rob, works as a dispatcher.

Big Brother has picked up a big portion of Berways' business, according to Cathy Robar, and is already busy ferrying customers to and from dialysis appointments, nursing homes, hospitals and school programs.

But unlike its predecessor, Big Brother's owners claim the company doesn't have to abide by the city's taxi laws. The difference, they say, is that customers have to sign a membership contract. Once they've done that they can call Big Brother for a ride like they would any taxi company — but as a private-rate service.

"There's a gray area and we happened to fill that void," Kevin Robar said.

Taxi regulators see it as black and white. The ordinance explicitly states that it applies to both taxis and contract vehicles and, according to Isaac Tremblay, who runs the town administration office at the airport, there's no doubt



Charles Hernandez

it up and directly to the service, they are providing."

"If they are going to be a non-air driver or provide that type of service in the city of Burlington, they have to follow the same rules as everybody else," airport director Gene Richards added. "There is no special designation for them."

No enforcement action has been planned, but Tromblay confirmed last week that "it's at the top of our list to discuss."

Palmer is unimpressed. "We'll probably get cited and go to court, which is a good thing," he said. "We'll curb stamp them."

The reliable entrepreneur doesn't shy from fights with regulators. In a case that ended in the Supreme Court in 2000, he ultimately lost his bid to obtain a license for profiting from selling a house and vehicle his clients put up as collateral. Despite shelling out roughly \$600,000 in legal fees, Palmer says, "There isn't anything I wouldn't do the same."

Big Brother isn't the only company to scoop up Burlington's business. Charles Hernandez, who owns Green Cab, is gradually adding cars. He currently has 12 and expects to buy as many as this month. Quick Cab is beefing up its fleet from 12 to 15, and Durnight is expanding from four to six cars.

Even so, cabs are hard to come by these days. "Rare [Burlington] closed, it's been a nightmare," said Matt Corning of Hotel Vermont. "We had our CEO drive a guest to a business meeting five mornings." To complicate matters, the imminent return of college students will lead to a spike in demand — further pressuring the depleted fleet.

## Enforcing the 'Wild West'

The last time Burlington revamped its taxi ordinance, it made background checks mandatory for drivers and required cabs with a uniform base rate in every car.

"It's a very, very robust ordinance in comparison to some of our other ordinances that are very bare bones," said City Attorney Eileen Blackwood. One in point: Taxi drivers must wear colored shirts, and sweatpants are prohibited. The industry has since claimed up considerably, according to Richards, who helped craft the law.

But it's not perfect. Manager of the airport commission warned the council about problems enforcing the law in December.

Under the current system, in which airport staff is expected to police the industry, downtown Burlington remains the "Wild West," Mangar said in an interview last week. Police Chief Mike Schirring and his officers do license checks and respond to complaints "from time to time" but downtown enforcement "falls into this unusual gray area." And, he adds, "We already have too many calls."

"The bottom line is, there's no enforcement," declared airport commissioner Bill Krogh last week. "It's time for something to happen. While this is dragging on, the public is at risk."

What's taking so long? Actually enforcing the rules will cost money, and the city attorney is still trying to pin down that figure. "We have been trying to make sure that we have real numbers so we evaluate moving at least pieces of the taxi process into different city departments," Blackwood said.

Like the airport commissioners, Green Cab's owner is eager for the city to decide "while we're running the show."

"This is a big city town now. It's not just a little hamlet in the woods," Herrick said. "The taxi industry has grown in [Burlington] to the point where it needs [enforcement]."

From Sangli's perspective, the "potential influx of electronically connected taxi cab services" makes the situation all the more urgent.

Known in a hubbing app, Uber and Lyft are the largest of the taxi-like ride-share services. People sign up to chauffeur passengers in their personal cars, connecting with them via smartphones. The companies take a cut of the fares,

which can vary, and drivers and passengers can rate each other.

From protests in Europe to the creation of a political action committee in Illinois, cab drivers are fighting these digital companies, arguing that they should be subject to the same licensing requirements and fare rates as traditional taxis.

Despite the recent posthumous re-lighting, Kate Dally, a Lyft spokesperson, and the company has "not made any plans to launch in Burlington at this time."

When Uber spokesman Taylor Bennett was asked about the company's ads for Burlington drivers, he responded, "At this stage we are really just testing the viability of the market." (The company offers several services, but in Burlington it is specifically soliciting drivers for UberX, which relies on "everyday" cars rather than luxury vehicles.)

That said, Bennett also warned that response to the ads reflects "quite a bit of demand." According to Kristin Darbock, another Uber spokesperson, thousands of residents in the greater

Burlington area have downloaded Uber's app. Darbock also noted that the app does not act as a cabbie service.

Zabkai, not in on the exploring the market, according to Martin Hinkel, cofounder of the New York-based company that created it, Lixi Uber and Lyft. The fledgling app connects drivers and passengers via smartphones, with one key difference: It markets its product to licensed taxi drivers rather than encouraging to replace them.

As with both of its digital competitors, though, the technology eliminates the need for a dispatcher, which Hinkel described as an outdated way of arranging for rides. "One of the reasons Burlington didn't sell, I suspect, is there really wasn't a market for their company." Many of those companies have been acquired and haven't entered the digital world," Hinkel said.

City officials admit they're just getting up to speed on these new technologies.



ANYONE CAN PUT A  
MAGNETIC SIGN ON A  
VEHICLE AS A TAXI,  
OPERATE IN THE CITY,  
AND NEVER GET CAUGHT.

JEFF MURGER

# Around the World ... in Seven Cabs

Driving change in Burlington's taxi scene

BY EYAN DE SEIFE

**H**ang around the taxi stand at Burlington International Airport and you'll observe a slow-moving parade of modest sedans and minivans, each adorned with a simple upplagal logo. As their cabs inch forward to collect just-arrived travelers, the cabbies chat, smoke and josh with each other, peering only to dash off for a sandwich from the Aviation Deli on Airport Drive. It's a constant scene.

Most of the drivers are male and have a cartographer's grasp of local roads. Ethnically, though, they're quite diverse, hailing from Morocco, Ethiopia, Iraq, Tibet and other countries; several are Hmong/Vietnamese.

Similarly varied are the cabdrivers' opinions about the taxi business in Burlington since Benways closed its doors last month. Some see it as an opportunity to expand their small companies. Others are worried about the future of the local heavy business, a web-based car service such as Uber and Lyft and their sights on Vermont.

Seven of them took time to talk to about the taxi trade.

## Matt Kelsh

OWNER, MATT KELSH TAXI

Matt Kelsh, 70, is the owner and sole driver of Matt Taxi, a company he has run since 2000. Prior to that, he drove for Benways for about seven years. He's friendly and happy to chat, welcoming seven days into his killing minivan.

Like every cab company that dispatches vehicles to the airport, Matt Taxi pays an annual \$200 per-vehicle fee for the privilege of queuing up in the waiting area. Kelsh says the surcharge is a worthwhile expense. "I like this [discount]," he says. Paying for airport privileges "offers an opportunity, generally, to get better rates than you might ordinarily get working for a fleet company."

The downside is that airport rides live and die by the whims of air traffic at BTV. When bad weather cancels flights — and Kelsh estimates that this year's winter weather cut air traffic by 35 percent — taxis take a hit, too.



Still, Kelsh will take the airport way day over the downtown bus scene. "I don't have too much interest in hanging around with taxis all night," he says with a laugh. "Having them show up in my car is not high on my list."

Much of Kelsh's business comes from what he calls "steady freeways," for whom calling a cab means calling Kelsh. Partly for this reason, he hasn't noticed a big uptick in business since Benways shut down. "We had a few phone inquiries, and some of them have come from referrals from Benways drivers," he says. "But for the most part it wasn't an overwhelming thing."

Kelsh figures that some of the bigger local taxi services — he names Green Cab, Duwright and Quik Cab — are "the ones who are probably going to benefit the most."

Over the last eight years, Kelsh says, he's seen a major increase in the number of independent taxi companies at the airport, a fact he attributes to the overall economic recession rather than to the departure of Benways. During every economic downturn, Kelsh says, "You'll see an increase in the number of

taxi drivers around town. There's a real simple reason: It's a easy way to employ yourself while other employment opportunities are rather diminished."

## Robert Burnor

OWNER, BLAKE TRANSPORTATION

Many of Vermont's airport taxi companies are one-man shows, but a few of them operate modest fleets. At any given moment, you'll find at least a couple of Blake Transportation vehicles in the queue. The Burlington company employs 10 drivers, all of whom pilot gleaming white SUVs; it offers, among other flat-rate packages, a \$65 shuttle between BTV and Stowe.

Blake's website — which is somewhat of a rarity in the Burlington taxi business — boasts that its meter rate is the "cheapest around."

Robert Burnor, 56, of Waterbury, has been driving for Blake "half and on for about 15 years" before that. He so enjoys other veteran drivers, he worked for both Yellow Cab and Benways. Though he's a part-time driver, Burnor says he'll go where the fares ask him to — he once slugged his way in a snowstorm from

Vermont to downtown Philadelphia, earning a \$300 tip on that \$400 fare.

Burnor says, unsurprisingly, that Blake's business has improved since Benways called it quits. Requests for rides to and from the airport are up, he says, as are "city calls."

"We're kind of picking up the slack," he says, estimating that business has doubled since June.

Burnor points to another, less noticeable change in that brief period of time. "People are more polite to us now," he says. "People are more polite to what they need to be," he claims. The theory is that Benways drivers had a tendency to be rude, and the company's still-extant Yelp reviews appear to confirm that. Now that passengers no longer encounter those drivers, Burnor claims, manners have improved all around. It's an unsubstantiated claim, but one echoed by at least one other driver. Burnor's young colleague, who was also waiting at the airport for a fare, also agrees.

Another Burnor observation: Benways' cabs used to occupy a lot of prime downtown parking spaces. With their cab-out of the picture, he says, negotiating downtown streets and parking







YOUNESS JAMIL

area is easier. "Now that they're gone, we got a place to sit," he says.

## Addisu Eshete

OWNER, DRIVEZ, BELLA TARI

Back in his home country of Ethiopia, Addisu Eshete ran a drivers' training school. When he arrived in Vermont in 2007, he went through a few short-term jobs before once again finding recharter employment. Eshete is now the owner of and sole driver for Bella Tari, which he incorporated in 2008. Several of his countrymen have followed him into the business.

Eshete doesn't think the local taxi business has changed much since he founded Bella, though he does acknowledge a small increase in business since Bernays' closure. "Maybe the lines move a little faster now," he says, referring to the queue at the airport.

Like many other sole owner operators, Eshete depends on a small group of consistent customers who call him when they need a lift. He estimates that he has about 15 or 20 such regulars, and he'll work even on his one day off to meet their transportation needs.

Like several other drivers who spoke to Seven Days, Eshete says he prefers the airport job to plowing his trade downtown, and he ticks the \$500 fee as a worthwhile investment. "If you go downtown right now, it's very hard to get to the corner, you know?" he says. He prefers to line up at the airport and take his chances scoring a longer-distance fare, even if that means waiting for an hour or two.

Still, too much waiting around, Eshete admits, can add up to a major liability. RTV is a small airport with a relatively modest passenger volume. According

to Caroline O'Huffy, senior manager of communications and marketing for Airports Council International-North America, RTV ranks 94th among U.S. airports for passenger volume; in 2013 it processed 1,817,559 travelers. By comparison, in the same year, Atlanta's Hartsfield-Jackson International Airport — the busiest airport in



YOUNESS JAMIL



YOUNESS JAMIL

the nation — processed 94,638,765 passengers.

Eshete says it's not uncommon to work the airport shift all day long and only pick up five or six fares, at "eight or 10 dollars" a pop. If most of those fares wind up being shorter rather than longer, even lucrative deals, the day's profits take a hit. Since this margin is a way of life for independent cabbies in the Burlington area.

## Youness Jamil

OWNER, DRIVEZ, UTAH CAR

Youness Jamil's amiable demeanor suggests he has experience with customer relations, a fact borne out when he relates his backstory. In his native Morocco, the 43-year-old was a tour guide of historic sites. Upon arriving in Vermont, Jamil found work as an IT professional, but, in 2008, rejected what is effectively an arm of the hospitality industry by founding *Utah Car*. He enjoys introducing visitors to his adopted home.

"I used to have four employees, but now I am a one-man show," he says with a laugh. He says he had a few drivers

who proved unreliable. Despite that recent reduction, he says, "Business is booming. It's fantastic." His incomes bounce, Jamil says, from hotel guests, tourists and steady customers — enough that he's seriously considering adding another vehicle or two.

Jamil maintains a presence at the airport, Jamil explained, while affording Sher's second vehicle in the downtown area. "So when I'm really far away, I can call the other driver to pick up my business," he says. "You know, cover all the bases — but finding a good driver is always a challenge."

With his tech background, Jamil clearly understands the importance of creating a favorable online impression, he speaks proudly of his website, and of his company's presence on Google and Yelp. He's surprised that so few of the smaller local cab companies can boast the same. "They don't want to pay for advertisements, but it's worth the money," he says.

Jamil doesn't seem to miss Bernays' coach. He says some of the company's cabs weren't clean and the drivers were "drugged" and unhelpful. But, he says, "We really need more cabs here."

Even the recent proliferation of independent taxi companies, Jamil says, has not been sufficient to handle passenger demand, especially when festivals or other major events happen in town.

In their room in Burlington's market for even more taxi companies? Jamil responds without hesitation: "Oh, definitely."

## Mesfin Tessema

OWNER, DRIVEZ, ARMY CAR

When he's not in the airport queue, Mesfin Tessema works a job at IBM — and has since 1999. A native of Ethiopia, he refers to his part-time driving gig as a "secondary job" to help pay the mortgage. He owns *Abbey Taxi* and its sole car, but gave a month ago hired his first employee.

Like many other local drivers, Tessema has a connection to Bernays. He worked there, he says, "to see if I could become a taxi driver." He stayed three weeks. After learning the business and the local geography, he decided to go it alone.

Unlike a lot of other cabbies, however, Tessema owns an 11-year-old Bernays. "I feel so bad for the owner when I saw that old cabs," he says. "Tessema claims the company's choice hasn't benefited his business, since, as an airport regular, he never really

**BUSINESS IS BOOMING. IT'S FANTASTIC.**  
YOUNESS JAMIL

## Seven Cabs

competed with the larger company for the downtown market.

His biggest worry is that Uber and its ilk might set up shop in Burlington. "That's a very scary thing," Tassone says, though he admits he's not as knowledgeable about the potential competitor as he should be. With his IBM job taking the majority of his working hours, Tassone knows first at least he has an "out" which is just the case with every local cabbie.

Many of IBM workers these days are looking for an out, too.

### Stanley Barnes

DRIVER J.J. TRAMER

Stanley Barnes has been driving a Vermont cab for more than half of his 80 years — 46, to be exact. More than one other cabbie referred to him as an authority on Burlington's taxi business. He's RTV's go-to cabbie, cab-driving retirement guru, and he remembers when the fare from Burlington to Esch Junction was just 45 cents.

"I tried retiring last September," Barnes says. "My retirement lasted 12



days, 'cause I got sick of watching 'The Price Is Right'."

Barnes is somewhat unusual, though, in that he drives on a contract basis. He used to own his own cab, but at the moment he drives for J.J. Tramer, a small outfit affiliated with Everybody Taxi of Vermont. He achieves a certain degree of independence by leaving his cab from

J.J. and sticking to the airport run, which permits him enough free time to "play the horses" and visit cousins (he once took a fare all the way to Washington, DC, but calls the trip a bust because he lost track of his earnings in Atlanta City on the drive back).

Barnes currently maintains a regular, nine-to-five workday, and he likes it that

way. At the same time, he seems game for a little industry disruption. He's been talking with Uber. "They want me to do some contract work for them," he says. Barnes is opposed, though, to Uber's business model, noting that the city's taxi regulations mandate the use of a meter, a device Uber eschews. *Green Days* reporter Alice Pease asked Barnes

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to expand on his comments about Uber, but he declined.)

"Things definitely have changed," Barnes says, describing some of the people in the local industry as "a little bit more greedy now. It's always been like that, but it's getting to be more and more so, because everyone is wanting a piece of the pie here."

## Farkad Abdulrazzak

OWNER, DRIVE IN TAXI

Iraq-born Farkad Abdulrazzak, 35, is younger than most of the taxi drivers who spend their days at Burlington International. And he's web-savvy: He changed his company's name from Ali Baba Taxi because "99 Taxi" yielded more favorable returns in Google searches. In the coming months, he plans to do more online marketing and to add vehicles and staff to what is now a three-car, three-driver operation.

99 Taxi tells me it's an airport-to-airport concourse, but Abdulrazzak only pays the \$500 annual airport fee for one car to sit in the lot at RTK. The company's website suggests the other cars are making regular routes to Manchester-Boston Regional Airport in New Hampshire and New

York's Stewart International and Maine's Augusta State airports, among others.

Abdulrazzak isn't daunted by the emergence of such companies as Uber and Lyft. Rather, he looks forward to joining forces with them. "When the right time comes, we can work with them. Why not?" he says. About Uber, he says, "I think it is going to be fair to everybody. Whoever's closer gets the call."

Another potential advantage in working with Uber: He won't get stiffed anymore — a pretty significant problem, according to Abdulrazzak. He believes working on contract for Uber, which requires payment online, will minimize some of the risk in his business.

Abdulrazzak thinks that Burlington's taxi could be better regulated. He believes that the ease with which "anyone" can become a cab driver here has undermined and destabilized the industry — a situation exacerbated by the closing of Beaverts.

But Abdulrazzak doesn't seem worried — after all, he says, 99 Taxi's business has increased 50 percent since the closure of Beaverts. "The market will fix these issues," he says. ☐

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## Fare Treatment

"There's going to be a little bit of a learning curve to understand how they are working," said City Council President Joan Shannon.

After a concerned taxi driver brought the issue to her attention early last week, Shannon asked the city attorney to determine whether Burlington's taxi ordinance applies to companies such as Uber.

"I'm not assuming we would take the approach of banning Uber," Shannon said, but "I don't want them falling outside of our regulatory structure."

Blackwood's initial reaction was that the city's taxi ordinance does not apply to a company like Uber, though she emphasized she hasn't finished her review.

Given that city leaders are already planning to revisit the taxi ordinance, "it's an opportune time to deal with new technology," Shannon said.

If Uber does decide to launch in

Burlington, Barnes said, it will "absolutely" reach out to city officials — something it hasn't done yet. The company may also have something to say about potential charges coming to the city's taxi ordinance. "Part of that," he continued, "is looking at the existing regulatory framework and where we can fit in and where we can moderate existing codes."

Don't expect Queen City cab drivers to go along without a fight.

Given Cab's Herrick says listing in digital ride-sharing companies would create a Darwinian environment.

"If they allow Lyft or UberX to come in and yet still require the taxi industry to have licensing and insurance and background checks, then there will be friction, and it will not last," he said. "One or the other is going to win out." ☐

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# Fit to Print

A pair of St. Johnsbury artists fosters a gathering space for creatives **BY XIAN CHIANG-MEREN**



St. Johnsbury Academy, Vermont Academy, and Mattie's Art Studio.

## CULTURE

It's after hours on a recent afternoon at 190 Eastman Avenue in St. Johnsbury, and Kim Darling is creating a plate of copper in ferric chloride. "You can feel this has been eaten away," she tells a visitor, "and when we print, that area will be raised."

The printer and longtime teacher at St. Johnsbury Academy is at ease as she explains her art-making process, leading a visitor around Gatto Nero (Italian for "black cat"), the studio she and her husband, Jeff Darling, have shared for seven years.

The Darlings are primarily single printmakers, though Kim has a strong sideline in drawing and painting. Etching is a method that involves making incisions in copper or zinc plates, the ink settles in the niches. The Darlings make their own plates, coated with wax and then corroded with solvents

for texture, and etch them with their finely detailed drawings of animals, architectural structures and figures.

Their studio occupies the ground floor of a beautifully restored 1894 building that's been home to printing presses for more than a century; it was the longtime site of commercial print shop Cowles Press and once housed the Colchester Record's press. But now the walls are adorned with the Darlings' prints, drawings and paintings, and in one corner there's a handsome wooden counter made by a local carpenter and lined with stools. There, Matthew Laughton, 33, a St. Johnsbury native, runs a shiny new espresso machine.

The Caffe at Gatto Nero, opened just this spring, is one more testament to the evolution of St. Johnsbury's burgeoning arts community.

Laughton co-owns the cafe with Florian Benhup, a colleague of the Darlings at the Academy. The idea for the coffee shop came from Benhup, who missed the casual, creative cafe environments of his native Eastern Europe. "He felt like St. Johnsbury needed a community place, a place where people could just relax and sit for a while and have coffee and talk," recalls Kim. "He felt that was missing from his life here, so he decided he had to build it."

The Darlings connected Benhup with Laughton, and they hit it off. "It all happened really quickly," Kim says. "The four friends anticipate that the combination of art and coffee will encourage creative types to gather in the space. They're already seeing signs of it just the other day: a pair of customers from Hancock hooked up in the corner

for the afternoon to draw and write. The cafe is already making a small profit, attracting between 50 and 80 customers per day, Laughton says. That's a higher volume than he was expecting in its first months.

Of course, creative people need to be caffeinated — and Gatto Nero adds to the evidence that St. Johnsbury's arts scene is on an upswing. The most urban hub of the Northeast Kingdom has always had a creative base guaranteed by its resident cultural institutions: the Fairbanks Museum, ContemArt Arts, the St. Johnsbury Athenaeum and St. Johnsbury Academy. "There's always been an arts interest in St. Johnsbury," Kim stresses. "But it hasn't always been very vibrant."

That seems to be changing. St. Johnsbury's arts powerhouses have in recent years made a concerted effort to pool its

resources. In particular, the institutions are pushing an "arts campus" concept to encourage tourists and locals alike to visit the exhibits and parks of the programming.

New energy has come to downtown St. J in various forms. Five years ago, musician Nico Case purchased the former Catholic Arts Center, which now houses Taylor's Cafe, a restaurant with tarts—a though pricey for the area—five and six interior space being with art, including a wall owned by Kim Darling. Case maintains a studio upstairs. New businesses such as PACE catering office, Ballisters Bikes & Boards and the expanded Gatto Nero provide hubs for creative types of all ages.

The Darlings, for their part, have been quietly crafting professional art in St. Johnsbury since they first moved there more than 30 years ago from New York City. Since the mid-'90s, they've taught art at St. Johnsbury Academy, where they founded the prize-winning program and lead regular student trips to Italy.

"They bring a level of excellence to the arts scene," reflects Judy Friel, executive director of Catamount Arts. "They're amazing artists, they're beloved by their students, and they're very focused on what they do."

"The Darlings are professional artists," he adds. "A lot of people who participate in the Art Center are participating at amateur and beginning levels, it's very important to have all these levels in the community."

The Darlings met at the Art Students League of New York and first visited Vermont to paint in the summertime with their teacher, celebrated muralist painter Frank Mason. The idea of having their kids in a New York City public school in the 1980s, as Bill recalls, prompted their studios, and they relocated to St. Johnsbury when their first child reached school age. The couple has raised eight children in the area, one of their daughters, Pia, has remained there to teach in the Academy's art department with her parents.

The transition from New York's vibrant art scene to the Northern Kingdom, both Darlings admit, was not always easy. "For many of those years I thought we'd been sent to the galaxy," Bill jokes — though both say

they found inspiration, too, in their community. Frequent travel during their vacations helped.

The Darlings' affiliation with Mason and the Art Students League accounts for the great depth and range of featured art, an eclectic mix of press that's believed to be the first ever used in an American art school. "The whole Hudson School printed on that press," says Kim, referring to the early 20th-century artistic movement known for realistic depictions of New York's poor neighborhoods.

The press was reportedly ordered at the turn of the century by celebrated American artist and printmaker Joseph Pennell, and the press used among his students over the years. Eventually, it fell into disrepair in a corner of the Art Students League, where it remained until the league's director gave it to Bill Darling to paymaster for work he'd done.

He repaired it, and when the Darlings moved to Vermont, the press came with them. It now sits in a corner of Gatto Nero and has been in constant use by students.

At the Academy, the Darlings bring their classical training into the classroom, reminding former student Tara Guegan, now a professional muralist and arts educator in Burlington.

"They want to keep a style of drawing alive that goes back to Michelangelo and the Renaissance, where you really look at the light and the form," she says. "It's down to the light, and much of modern art doesn't really take that into consideration... The Darlings just wanted you to stop back and really, really look at the form and move around it."

Guegan, 35, offers personal testimony to the expertise that the Darlings draw on to help revolutionize St. Johnsbury. "There's not a day goes by when I'm making art that I don't look back at, like, that first year, when I was studying with them," she says. "I don't think I would be an artist if they didn't teach me what they did!" ☺

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# Going With the Flow

Book review: *This Is the Water*, Yannick Murphy

BY MARGOT HARRISON

**T**his is a book you're picking up the new novel from Reading, Vt., author Yannick Murphy. This is you noting that *Publishers Weekly* called *This Is the Water* "absolutely exquisite." This is you realizing that eight of the book's first 10 paragraphs open with the words "this is." This is you also realizing that the book is written in second person and present tense, just like this paragraph, making you feel like you're reading a *Choose Your Own Adventure* novel, only you haven't been asked to choose any adventures yet.

But you do have a choice. This is you tossing the book (and perhaps this review) against the wall and shaking your head. Or this is you deciding to go with Murphy's distinctly different style and seeing where it takes you.

Should you choose the latter option, this is a quick overview of what you will encounter: several thousand more (this is a *quantitative*) repetitions of the phrase "this is." *Adolescent* longings. A serial killer. An exhaustive account of the life of a seven-year moon, from the impetuosity of high-performance suits to the etiquette of race fishing. A sometimes gentle, sometimes pitiless dissection of 21st-century American marriage and parenthood. Blood spilled on the floor of a highway rest stop. Water that rains and darkens that summer. This is an ordinary novel.

Lake Murphy's acclaimed 2003 novel *The Cell*, *This Is the Water* is an attempt to carry something resembling book-club fiction with an adrenergic, potentially off-putting formal experiment. Flatwise, the novel is part domestic drama and part thriller, yet it's told in an unvarnished voice that emphasizes falling, continuity over dramatic incident. The combination is a consistently straining but not always successful.

One main character, referred to as "you," is a late-1970s swim coach named Anne. Her life is an ever-repeating series of routines, her mind a sea of recollections, her marriage an increasingly inept and unenjoyed arrangement of mutual tolerance.

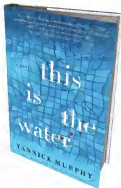
But once we addles forward to the infernal flow of Anne's consciousness, the true story to think about her brother's suicide, but she can't shake her fear of being sucked into a depressive "void." She comes and then swims across, Clara, and comes Clara's husband, Paul. And when Paul starts telling Anne things he can't tell Clara — things that may link him to the recent brutal murder of a teenage swimmer on the team — Anne keeps his secrets.

By contrast, Murphy begins to secrets from the reader, who learns the name of the girl's killer on page 52. Despite a few successful moments, this is not a cold-bone. Indeed, Murphy uses her narrative method to deglamorize and even mock the conventions of thrillers, as in a passage where we visit the serial killer's head: "I am the most dangerous kind of killer, he thinks to himself while using a paper towel to slowly wipe his face of the crimes that have collected there from eating his turkey and-over public sandwich."

Lake Anne, like everyone else in the book, the psychopath inhabits a world of banality, his grim pronouncement under cut by the ridiculousness of precision with which Murphy describes the debris of his lunch. His "loving weekends" are once breaks from that banality, not unlike the tropical vacation that Anne remembers with intense nostalgia. In the end, life's flow always goes on.

Water, the book's central motif, evokes that predictable continuity. At the same time, by using the repetitive phrasing of children's illustrated primers to describe trivia and tragedy alike ("This is your brother with the gun in his mouth"), Murphy forces us to see her mundane settings as if for the first time. This is she reminds us, a fiction, created by the momentary power of the author's "This is."

And could our own worlds also be fictions, stories we tell ourselves? Anne's skill at self-deception suggests so. At their best, Murphy's runs are sometimes maddening



**BOOKS**



# Eat Me

So, selfie toast is a thing now

BY GAN BOLLES

**T**he piece of toast Galen Dively made me is not his best work. The conventional white-bread toast is supposed to have my smiling face embossed on it. I stare at it for a minute, nervously sure what I'm looking at. Inside is a couple of times I held it closer to my eyes, then farther away. Then, as if I'm looking at one of those Magic Eye posters with a subliminal or a lion hidden in some trippy, multicolored pattern, I can see it. *Smile.*

Dively, 48, is the founder of the Vermont Novelty Toaster Corporation. For the past four years, he's made his living building and selling toasters that imprint various images on toast, such as pet lemons and peace symbols. But his most recent invention taps into modern culture's insatiable obsession with, well, selfie toast. For \$79.99, Dively and his four-person crew will take your favorite self-portrait and build you a toaster that allows you to munch on your own face every morning—or first of your day, or Jesus.

(Sorry, Deadhead, no Jerry toast yet, though Dively says he's had informal discussions with the Grateful Dead front man, and yes, he drives an old Volkswagen microbus.)

My toast makes me look kind of like I have mustache gaps—a death-hair choice I've long admired but never accepted. It also looks as though I might be eating a plume of smoke. (He says Dively took a pic from my Facebook profile, where I'm pretty sure no such embarrassing piece of the effect is more likely the result of a toaster rushed into production.)

That's understandable: Dively has been an analog production cruncher of late. About three weeks ago, CNN and FOX News picked up on the selfie toaster. Since then, Dively's lessons have been covered by the *Los Angeles Times*, the UK's *Daily Mail*, *Time* magazine, "The Today Show" and many other media outlets around the world. A recent story by reporter Gina Ballard at local CBS affiliate WCAZ, who picked up the network and went national.

Dively says he's been making selfie toasters for about a year now, but "could count on two hands" the number of them he'd sold before the media hit. In the past few weeks, he says, he's received more 400 orders, as the shop's massive pile of toast slices bearing smiling faces and various symbols sits. So Dively can



THEN I THOUGHT, I WANNA PUT A POT LEAF ON A PIECE OF TOAST.

GALEN DIVELY



he ceased for having briefly banged out into the night before I show up at his in Johnsonbury where.

Dively says he can credit out a selfie toaster in less than an hour. First, he loads a customer-submitted image into Photoshop and tweaks it for sharper contrast. He then creates a reverse silhouette of the image—think photos negative—and loads it into a program linked to a plasma cutter. The cutter carves a stencil into a small metal plate, which, once it's been ground down and smoothed out, is inserted in front of the heating element of a toaster. The metal screen blocks heat from reaching the toast. Ideally, the resulting burnt marks from the open spaces on the

stencil create the image. And, more often than not, it works.

Ballard's taste, for example, is a pretty accurate rendering of the reporter's snaky visage. (Ditto the toasts created for Al Roker and Matt Lauer at "The Today Show.")

"How many people always put how to have your own toast for those stories," Dively says.

Dively is a Denaybasta native who went to college in Maryland. His cup has only "real job" was working in a print shop for about a year, after which he quit to follow the Dead. During that time, he made his living—by you guessed it—selling the dead T-shirt, which he still does on the side, along with some custom picture framing.

## TECHNOLOGY

"I've always been into graphic-design stuff," he says. "But working a day job never really suited me. So I've always tried to find other ways to make money."

Dively lives with his wife and children in Welden in a house he built shortly after his marriage more than 20 years ago. He also owns rental property in Washington, D.C., which helps to supplement his income.

When Dively first broiled food burners spring from it, Dively says he got the idea for novelty toasters several years ago when he bought a Hello Kitty toaster as a gag gift for a friend. "I thought it was pretty neat," he says of that device, which imprinted the Hello Kitty logo on toast. "Then I thought, I wanna put a pot leaf on a piece of toast."

And that's exactly what he did. Dively contacted with a Chinese company that builds novelty toasters and began selling pan-fry and peace-symbol toasters. Next came Jesus toast, naturally. Jesus toast kept selling fast. And Dively's life profoundly changed.

"I've been here about 10 hours a day for the last three weeks to keep up with the demand," he says. When the media blitz started, he asked the local grocery store to order 30 more loaves of bread per week. "I told them we were gonna need a lot of bread."

Until recently, Dively's Chinese toaster connection handled most of his manufacturing, including producing the metal screens. But when he purchased the plasma cutter, he was able to shift most of the operation to his St. J workshop and drastically reduce costs.

"Given the volume we're producing, it would have been impossible to do this any other way," Dively says. "I mean, that's just the backing over there." He points to a table crammed with boxes of selfie toasters waiting shipment.

Dively adds that he and his four employees are still examining the process of creating out toasters on a larger scale, and they'll likely add staff to handle the inevitable holiday rush. But if the mounting pressure of success is getting on his, you'd never know it.

"You know how I'm coming out or anything," Dively says, chuckling. "We're making toast."

The independence of his latest venture is not lost on him.

"It's all really silly, of course. But I guess the sort of topical one people's narcissistic love of themselves," Dively says. "And toast." ☐

## INFO

Vermont Novelty Toaster Corporation  
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# Blind Faith

Theater review: Violet, Skinner Barn

BY ALEX BROWN

**M**usical theater is all about keeping emotions afloat. In *Violet*, plot and character are incidental to a show that passes the story down to the hand formed between a young woman struggling with shame and over good-hearted traveling soldiers. The themes of accepting yourself as you are, and the tale character shares pure feelings as she learns to believe in herself.

It's 1945 in the segregated South. Violet leaves her isolated home in the mountains of North Carolina to take a bus trip to Tulsa, Okla., in hopes that a faith healer will remove her facial scar: She was disfigured in a childhood accident when her father's axe struck her as he was splitting wood.

The book and lyrics by Brian Crowley are based on "The Uglyest Woman," a short story by Doris Feltz. The musical debuted off-Broadway in 1997 and won a New York Drama Critics' Circle award. It's recently been revised and is currently running on Broadway.

Crowley seems to be aiming at the rarely universal trouble women have in accepting their appearance, but making Violet's misdeed enough to cause a television show's suicide trivializes the problem. Still, there are some neat parallels between Violet and the African American soldier she meets, both of whom are judged by their exteriors.

In the production at the Skinner Barn, director Nick Corley stages the action with seating on three sides and a free-space band vantage behind the playing space. Using a single small platform and a few chairs, Corley leaves most of the scene details to our imaginations. The stage allows us to place focus all attention on the performers.

The script has an amorphous quality, as well. Crowley puts a younger version of the main character alongside the adult she'll become. It allows him to show Violet's memories and state of mind, a convenience that becomes clear during two polar games that play out simultaneously: young Violet learning from her no-nonsense dad and adult Violet surrounding two soldiers, Fick and Mandy, with her prowess.

Both soldiers will end up falling for her, scar and all. The triangle isn't especially new, and romance is almost as easy to obtain as a hot ticket. But for Violet, one scar gone, she has to forget the past

and believe in herself, two actions difficult to dramatize but easy to sing about.

The band includes music director Jane Manteff on keyboards and renaissance lute, Willy Weber on guitar, harp and steel slide guitar. Manteff's arrangements give all five musicians a chance to stretch and share through a variety of musical idioms. Joanne Tabor's music lacks hummable tunes, but she does create a nice range of musical textures. Several numbers have the soaring, emotional drive essential to musicals, while others quote gospel, dance hall and country music. Within this framework of musical comedy, Tabor nicely captures that turn-of-the-millennium feeling of transiting across the country.

The standout songs in this production is Stephen Dietz as Fick's ballad "Let

**THE FIRST THING WE LEARN  
ABOUT VIOLET IS THAT SHE  
LACKS SELF-CONFIDENCE.  
IT'S NOT THE EASIEST WAY  
TO LAUNCH A CHARACTER.**

It Ring" by Miss Jones, the nonsense of the lyrics to express the show's best-to-yourself philosophy with real uplift and joy. Dietz is a vocal powerhouse, but he's also adept at filling in harmonies and covering the subtle grove and tale needed for the trio with Violet and Mandy. And he can turn on a dime to an actor, switching between comic bluster and romantic hesitation.

Cotton Wright plays Violet with steady attention to the character's sense of suffering. It's what the story calls for, but it's inherently less than exciting. Her best moments are during her own fantasies. When Violet describes her hopes for physical beauty to Mandy and Fick in "All to Please," she eagerly wants to imagine pictures of movie stars and wishes, imagining her transformations. And her scene with the Preacher goes beyond gospel cliché to the essence of longing.

As Young Violet, Maysa-Jade Victoria Reams is expressive. She dances nicely to embody Violet's fantasies and uses her arresting vocal talent in three strong duets. Justin Rowe captures Mandy's ease and good humor and sings with sweet sincerity.



Cotton Wright (left) and Maysa-Jade Victoria Reams

Peter Baynton handles the dual roles of Violet's father and the Preacher. He's especially affecting in the father's spoiled solo to Violet. Corley stages the song with crystal-clear simplicity — just two people face to face — and Baynton sings with a touching directness.

The cast is filled out with able performers who populate Violet's journey. Ann Harvey makes her home as a bus passenger and contributes some sultry singing as part of Memphis' nightlife. Sydney McKinnon belts out a mighty gospel solo but is primarily occupied with background roles. Clarice Paine takes a turn as a radio singer, then likewise returns. Crowley's odd choice to hand off some scenes (singing to noncharacters is either the height of egotism or an admission that there just isn't much story to advance).

With its dark-brown, weathered beams, the Skinner Barn is a charming place for theater, but it does pose some acoustical challenges. The live band can only when its instruments so much, and the microphones on the performers can't pick up all the nuances of the songs. The result is a truncated range of volume,

without the loud-to-soft contrast that can give show tunes dramatic power. Worse, some listeners are likely to miss lyrics and dialogue altogether from time to time.

The first thing we learn about Violet is that she lacks self-confidence. It's not the easiest way to launch a character, even if it's a central human dilemma. To make Violet interest us, Crowley can straight to musical conventions and give her a no-nonsense opening number, "On My Way." Crowley suggests he became all the spunk necessary to take a big, obviously life-changing journey, even though her central problem is supposed to be shame and self-doubt. Strictly speaking, Violet's ability to get on the bus would seem to contradict her cure. But wouldn't encouragement to suspend petty analysis, and this one is a pleasant reinforcement. **D**

## INFO

Violet, book and lyrics by Brian Crowley, music by Joanne Tabor, directed by Nick Corley, producing the Carver Group. Through August 10. Weekdays through Sunday, 8 p.m., at the Skinner Barn in Winston-Salem. \$25. Info: 688-4332. [theplayground.com](http://theplayground.com)



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# Milk Test

Is selling raw, steamed dairy viable in rural areas?

by NINA PALMER EKAN

On a sunny Saturday in mid-July, a would-be customer approaches a farmstand at the Three Farmers Market. He peeks at the pumpkins and another product: raw milk. "Is this a co-op or something?" he asks, looking up the pumpkins in hand. "I think I want to get into raw milk."

Jason and Ryan Hays, owners of the Farm of Milk and Honey in Washington, stand with calm at their first holding of unprocessed milk, kept just above freezing in ice-water baths. These are not for sale.

But the Hayses are on-site taking advantage of a new law that went into effect on July 1: it permits farmers trafficking in raw, straight-from-the-cow milk to deliver their product to farmers markets for customer pickup. Previously, Tier II producers of raw milk (about 300 in all) were that 103 gallons per week) had to sell straight from the farm or deliver directly to customers' homes.

Before he can purchase any milk, Jason tells the man, he must visit the farm, according to state law. If he can make the trip this week, he explains, she can bring milk to next Saturday's market for him. Or he can just buy it on the farm.

"Huh," he says, unconvinced. "I don't know if I'll be back next week."

Jason offers to deliver the milk to his home, once he completes the requisite visit.

"My problem," he says, "is that I'm in and out all the time." The man adds that he's trying to cut a diet aimed to the local environment. And in Vermont, the environment is very much about dairy.

As Jason wraps up the conversation, Ryan chats with another potential buyer, again explaining the state-mandated appointment during which consumers can judge the safety of the milk for themselves. "If all products were sold that way," the woman tells Ryan, "I'd never buy anything."

Despite these difficulties, the Hayses say they're "choosing to embrace the new legislation" by allowing their market access. "We'll take whatever we can get," Jason says.

The Farm of Milk and Honey is one of just four Tier II producers in the state. According to Andrea Stander, director of the farm advocacy group Rural Vermont, a handful of other farms are working toward



Jason and Ryan Hays with Boris

DELIVERING MILK IS ROMANTIC AND CHARMING, AND I LOVE INTERACTING WITH THE CUSTOMERS, BUT THEY DON'T NEED TO SEE US EVERY WEEK.

—JASON HAYS

Tier II certification now that they're allowed farmers market presence. Stander says the market-delivery law is a step in the right direction. "It's putting raw milk out into the marketplace in a more regulated way," she says. "Most people have the opportunity to know that raw milk is out there. It's not easy to [get]," she adds, "but it's available."

A few days later I meet Ryan Hays in his barn. He's readying to milk the first of his three cows.

He closes each of his teats with a sterile solution before attaching a suction milker and can. "Our milk only travels eight inches [from cow to canister]," he says, rather than through tubing and into a holding tank, as at a conventional dairy. This procedure, Ryan says, minimizes contamination potential. After each milking, he cleans the milker with a scrub brush and sanitizes everything.

"We've been told that our milk is some of the cleanest around," Ryan says, milking the next cow. The cow drops a well-used cow-patty, splattering Ryan and everything else in range. "Some raw milk farmers prefer to milk by hand," he says, scooping poo into the pail. "But that's why we don't. It happens."

A neighboring farmer succumbed to a the barn. He's come up the hill to borrow the hay elevator, which is spilling in the loft. "Wow, you've got these cows you're milking now?" he asks.

"Yep," Ryan explains, kneeling to wipe the cow's udder with a clean rag. He checks her teats in a sterile solution, then wipes her down again. A month ago he explains, he bought two new Jerseys from a farm up north.

"Getting big," the neighbor says, watching Ryan with a dubious look. He wanders back out to the barnyard.

At conventional dairies, Ryan says, the extra cleaning he's doing is unnecessary. "The difference between conventional milking and raw milk is that they'll put the milker in [right after a cow poops] because if you're going to pasteurize it anyway," that she cow has milked, a little Jersey named Popple (nicknamed "Pop"), in short, so her udder hangs low to the ground — definitely in the splatter zone. "Some probably got on the tail," Ryan says.

After milking each cow, Ryan takes the can to the milk room and empties it into glass jugs, then drops them into an ice-water bath to cool.

Milk cures off an acid for the day's grazing. The cows eat an all-grain diet, and the Hayses rotate their grazing system to keep the grass healthy and strong, which in turn keeps the cows healthy and strong. That's the foundation for clean milk, healthy animals," Ryan says.

The Hayses are now to full-time farming day lived and nearby in Wilton, while Ryan worked in Burlington as a graphic designer. He also apprenticed for a year at the Family Cow Farmstead — Vermont's first state-certified raw milk dairy, which has been operating in Hardsburg since 2008. When bringing a cow home proved more difficult than expected, the couple wondered if they could apply the Family Cow model outside Chittenden County. They leased a farm in Washington.

At the Family Cow — where Kelly Campbell says her 10 milking cows serve about 300 regular customers — business is profitable largely because the customers live nearby in Chittenden County. Campbell can deliver 60 percent of her milk with competitive ease, though she says her success also depends on farmstead sales.

The farmstead is not far from the main road. It's open 24 hours a day, seven days a week and operates on an honor system. Customers swing by, grab milk, meat, eggs and vegetables, and leave cash in the box. Campbell says she needs more than just milk to make the trade a destination. "so people can come in and buy everything they need." In effect, she's bringing the

MILK TEST 39 PM

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**SIDE**dishes  
BY JAMERAL DIA MEDJEM & ALICE KENT

DOI: 10.1002/eqe.2448



## Local Taste

Same as during lockdown? That seemed unlikely until 2012, when **concomitant** **rather** began changing the city's reputation as a culinary desert. Now, in less than a month's time, a new wave of tasty businesses have followed Carnegie's lead and set up shop in the Granite City.

On Main Street, Derby native **CLARA SMITH** opened **MORE-BREAD, ONLY** across from the courthouse in late May. Two days up from **AMERINO** **MAURO**, a graduate of the Culinary Institute of America, he runs his shop as a leavened model. With products from **BLANCKHOF FARM** in South Salem, and **MYLES & RAGEL** bagels on the way, Smith is aiming for maximum freshness. "We're really trying to have a premium product at a

Breakfast sandwiches with local eggs and meats go for \$3, and coffee from **AROUND A CUP** in Burlington is \$1.50 a cup, while signature sandwiches — an **AMERICAN** burger from Montpelier — fall in the \$7 to \$8 range for a standard-size option or half sub. Those sandwiches stuffed with Bear's local meats, include a variation on the

classic roast-beef-and-chole dishes with home-sautéed mussels, a turkey-provolone-cranberry concassini and a snowing pastrami decker on rye called the Understudy. Itch also prepares salads, and stacks, cookies and other sweets from ingredients chosen, who opened MARCHING STREET THEATRE just down the Main in February.

While Smith brings extensive training to the table, Morry serves a more old-school menu: "I grew up in a household full of bakers and great cooks," she says. "I learned from my mom, who learned from her mom."

Marcy's repertoire includes 60 different capotes or fan-belt honey-flavors such as banana cream, Apple pie, strawberry cheesecake and Korean cheese, all crowned with a handmade buttercream frosting that the baker spent two years perfecting. "[The banana cream] is kind of my baby," she says. And she's not shy about pie — one-inchers cost a mere \$15 — cream pies or fruity rambunctious in traditional styles.

Moosemen's Sweet Treats also stocks candy and ice cream — today, Dipper's Deli made three central-Vermont debut there. For customers willing to spend \$15 or more, Moosemen's delivers to Rutland, Berlin and Montpelier.

## Juicy on Main

VERMONT JUICE COMPANY TO OPEN IN DOWNTOWN BURLINGTON

Vermonter **HAMPA GEORGE** used to be a dolphin scientist, but after several years working her "dream job" in Maine state, she says, she felt she "was constantly being pulled toward something else." That something was jockeying, which has "been a huge part of my life for a while now," George says. Having realized that she wanted to own a business, she moved home to Windsor and started the summer stock company this year. January.



When her husband was offered a job in Burlington, George decided to move the company north. She recently secured a retail space at 77 Main Street in Burlington, next to Skunk.

George has formulated 12 flavors of rose, orange, fresh-pressed juices, which she bottles daily so customers can just grab them and go, she says. The menu offers four green juices, five with fruits and vegetables and three citrus milks — a balanced selection well-suited to cleansing. “A lot of the [flavors] were based on the idea of a cleanse, so we infused our flavors to that,” George says.

And, she adds, she uses a special hydraulic press—a cool operator that keeps oxygen and heat out of the process. This means Vermont Juice's fruits, veggies and nuts remain completely raw. "All the nutrients and enzymes stay completely intact," George says.

At the moment, George says she and her husband are building out the Worthington juice shop and expect to open it in mid-September. Once up and running, the company will also be pricing its stand on Worthington's Church Street, near Himmert.

— 44 —

In late July, owner opened a new wine bar inside her Depot Square sweet shop, **MADE & SHIPPED WHOLELY BECAUSE**. Conti says the idea grew from her gift-basket business. A request for a wine basket inspired her to stock wine at the shop and hold in-store tastings, and, eventually, to adopt a new business model.

"I was doing these wine tastings, and I found I was selling a lot of wine," Conti says. "Then I looked at the numbers

and realized I was really selling a lot of wine." So she built a 25-seat bar into the boutique (with covered outdoor seating on the deck) and offers eight wines by the glass, available in flights, and six additional bottles, all carried with both taste and value in mind.

With the bar gone smooch, customers can sip these flights paired with traffic from some CHOCOLATES OF VERMONT at local chow and chowder.

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Milk Test BY KIM

grocery store to the farm, since she can't sell her milk in stores.

On the last Wednesday in July, Campbell makes her first appearance at the Slow Food Vermont Farmers Market in Burlington. Sandwiched between vendors offering samples of berries and cheese, she stands before a table with photos of the farm and literature on raw milk, drawing side-long glances from passersby. "I probably won't be back," she says.

Campbell acknowledges that the Family Cow's success is rare in Vermont. When she bought the business in 2003, another farmer had been building the brand — and its loyal clientele — for more than five years. "I thought this business for quite a bit of money for that customer base," she says.

Lindsay Harris, who founded the Family Cow in 2006, moved to Tushnetville about a year ago. When she left Chittenden County, she says, she abandoned the idea of selling unpasteurized milk, knowing it would be too difficult to reach customers in a rural area. Instead, Harris says, she refocused her business on making butter, bottled butter-milk and fresh mozzarella cheese, she posts on her milk as farm to small batches. (For more details of Harris' micro-pasteurization process, see Kathryn Plagge's story in local Matters, this issue.)

"For years we tried to figure out how to make raw milk work in a different location," Harris says. "But we wanted to live in a more rural area, any place that was good for the raw-milk business was near a larger population center."

The Haynes struggle, high on a hill, miles from the nearest grocery store.

On a recent afternoon, Susan Haynes is driving her delivery truck. Its deliver 312 yards of product, she makes a 75-mile loop. It takes several hours and about half a tank of gas, which she estimates rings up at about \$30.

Susan pulls up to a house in a quiet neighborhood near Vermont College of Fine Arts in Montpelier and steps the



engine. She pulls three jugs of cold milk from ice-baked coolers and hands for the front door. No one home.

"This is always the stupid part," she says, wandering into the property. "I have no idea if this is the right house." Ryan swiftly handles delivery, and at Susan's first time at this residence, the power goes

out. She pulls three jugs of cold milk from ice-baked coolers and hands for the front door. No one home.

"That's the crazy part," but, he adds, "I'd say the benefits far outweigh the downsides."

with photos and cameras, photos the milk on a rack, takes the samples from the cooler and leaves. Back on the truck, Susan says, "Delivering milk is economic and charming, but I love interacting with the customers, but they don't need to see us every week — it's just an inconvenience."

So why do it?

The Haynes say they're following the law to the letter as an experiment. "Until we try it this way," Ryan says, "we won't know if it's viable." Susan says she hopes that playing by the rules now — even if it means losing money — will give them a leg up when the raw milk issue comes up again in the legislature.

"Then we can say, 'Look, we did it just the way you told us to do it,'" and be able to offer staff suggestions on improving the process, Susan explains.

Meanwhile, Susan keeps her day job as an educational consultant in Williston and commutes three or four days a week. Ryan stays home and works the farm with their 4-year-old son.

Harris admits their forbids. "I applied the Haynes," she says. "They are pretty cautious. All that delivery is crazy. It's so labor-intensive. Unless you're delivering to someone in Burlington, it just doesn't make sense, the benefits really add up."

"This is not profitable," Ryan concedes. "That's the crazy part." But, he adds, "I'd say the benefits far outweigh the downsides."

Contact: [Arwen@farmdaynot.com](mailto:Arwen@farmdaynot.com)

## INFO

Farm of Milk and Honey, Washington  
802-952-3234 [farmofmilkandhoney.com](http://farmofmilkandhoney.com)

Family Cow Farmstead: Williston,  
402-444-6148 [familycowfarmstead.com](http://familycowfarmstead.com)



More food after the classifieds section PAGE 47

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# SIDE *dishes*

CONTINUED FROM PAGE 43



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Round Table Bakery & Cafe

For Cantu, it's all about making a friendly place for after-work relaxation. "People come in and they sit down and they don't know anybody; by the time they leave, everybody's friends," she says. "And that's the environment I wanted to create."

**ROUND TABLE BAKERY & CAFE** in the Common Space later this month.

"I wanted to have a place for the community to come and gather, and where there's not a head at the table," Memozzi Spaso says of the move. While the bakery's Armenian theme is still in development, an Facebook page already boasts an image from the Thomas Bakery's Le Moris d'Armenie of the long march for a second held by the Lady of the Lake. Research on the words "We thank you noble princess of Armenia's Pizzone for making this possible."

Spaso says he jumped at the opportunity to start a new business just a couple of doors down from his pizzaria. One of his goals was to offer breakfast, the only daily meal

Memozzi's doesn't serve. The other was to please his 10-year-old. "Spaso ate his favorite meal. They're his favorite breakfast," the restaurateur says with a laugh.

While completing a major renovation to the kitchen, Spaso is working to perfect his bagel recipe. Much of his breakfast fare will consist of sandwiches served on the ranch or on homemade English muffins. Other morning pastries include croissants and scones.

At lunch, the Round Table will serve classic American sandwich combos courtesy of Joeri's. Here, as well as Italian meats such as prosciutto and capicola, Spaso's upbringing in Toronto, Italy, also informs his selection of coffee drinks incorporating *memorabilia* from various events.

Spaso says customers' preferences will influence the menu, but he hopes to bring more Italian flair to the offerings as the bakery grows. His plans gradually to offer more cakes and pastries, perhaps including bread to find Italian specialists, and his considered bringing a baker from his hometown to train employees in St. Albans.

But first, he'll get the remodeling and the recipes just right. "I want everything to be first-class," says Spaso. With any luck, his latest endeavor will be as much a St. Albans staple as 19-year-old Memozzi's.

— A.L.

## CONNECT

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# Holy Mountain

Mtn Seasons invents the Vermont-style bagel — with a CSA BY ALICE LEVITT

It's 7 a.m., and the kitchen at Brewster River Pub & Brewery in Jeffersonville is bustling. It's been active since 5 a.m. — and not because someone had an early-morning craving for the restaurant's terrylard duck wings or house-brewed, smoked-cherry porter. A quick look around the kitchen clarifies matters: More than 400 bagels line practically every surface.

Since winter, Brewster River Pub & Brewery has looked this way at least five mornings a week. It's serving as the temporary kitchen for Mtn Seasons, a new bakery that applies the community-supported agriculture (CSA) model to bagels — a first in Vermont. Friends Jeff Silver, 45, and Diane Abramson, 37, who started Mtn Seasons earlier this year, plan to open their own bagelry across the street come this season.

The two live in twin apartments atop the former duck space; they're now co-creating — just one of many strokes of serendipity that catalyzed Mtn Seasons' quick rise. Though Silver and Abramson first met on the slopes of Mt. Mansfield, they continued to connect when she sold him produce in their respective day jobs — she as a farmer, he as a chef.

But let's make one thing clear: They're not a couple. Even if “we fight like we’re in a relationship,” says Silver.

Just last summer the neighbors decided to launch a food business together. “I was kind of done working for other people,” Silver says. “I felt like I had enough experience and knowledge to do it for myself.”

That past experience included working as a cook and a construction manager in his native Rye, N.Y., region. When Silver moved to Vermont in 2000, he started from the bottom again as a dishwasher at the Kitchen Table Bistro in Richmond, where



Jeff Silver and Diane Abramson

he eventually worked his way up to running the grill station. The way, instead chef bonded him baking skills in recent years at Jeffersonville's Mix Cakes & Bakery, where he added new common flavor profiles to muffins and scones. Many of those flavors, such as a popular combination of crystallized ginger and Vermont Cranberry Company berries, have now found a new home inside Silver's bagels.

At this time last year, still, slender Abramson was working on a small farm, supplying new restaurants and markets. The Maplewood, N.J., native came to farming as an anthropology major at Shalem College. A field study on local agriculture turned into a summer job, which slowly morphed into a career. After graduating, Abramson moved to Vermont to work at the Interrole Community Farm. Later, she

switched to the Smugglers area to teach snowboarding and started her own Root Beer Farm there. “I never looked back until it was eight years later and I was making no money still,” she says.

Playing to remedy that problem, Abramson teamed up with Silver. The goal to use her farm connections and his culinary skills to showcase Lamoille County beauty in value-added ways.

The friends purchased a small, wood-fired oven last summer and began experimenting. Berries with pears were successful, but Silver and Abramson realized that every farmers market already had a pizza vendor. Bagels were another matter. Raised just outside New York City, prime bagel country both felt disinclined with nearby options. “It's not to have our bagels up here, for sure. I definitely felt a bit of a lack

before that,” says Abramson. “Bagels are a way of life in [the New York] area.”

They quickly became a way of life for Mtn Seasons shareholders, too. Early in the season, Silver and Abramson decided to capitalize their business using the CSA model and sold shares in 20 rounds. Within a week, that figure doubled.

No longer able to bake all they needed in their home ovens, Silver and Abramson struck a deal with Brewster River owners Billy and Heather Moushigoff. In exchange for use of the space, the bakers lease the kitchen space and open and make (shaved) dough for the restaurant. It's lucky they have the kitchen, because Mtn Seasons' popularity quickly took off. What began as a workload of 300 bagels a week now exceeds 1,500.

Silver and Abramson offer their CSA shares in the form of punch cards. A 30-punch card sells for \$50 and entitles the buyer 10 bags of six bagels each. Twenty punches go for \$38, a 20 percent discount off the bagels' retail price. The punch system allows CSA members to pick up as many bags of bagels as they want at any farmers market. (The Farm Store in Jeffersonville and Frolic Bread Organic Farm's stand in Johnson also sell Mtn Seasons' wares.)

Though both bakers hail from the Big Apple suburbs, Mtn Seasons' bagels are not “New York-style bagels.” Silver used the New York-style bagel recipe in Rose Levy Beranbaum's *The Bread Bible* as a jumping-off point, but he wasn't content to stop there. Living in Vermont, he says, he couldn't help but incorporate Montreal influences. Initially Silver rolled the bagels long and skinny before constricting them into rounds, just as bakers do in Montreal.

Now, Silver and Abramson roll their



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## food

though zeta balls and polye balls in the center for a chubbiest, chewier bagel. From there, they drop them in a pot to boil. It matters what else is in that pot. New York bagels had in onion, water, Manhattan bagels in honey. Originally, Min Season's used the latter. "There we were like, 'Single spring' Dub," jokes Silver.

That were bare Vermont-style bagels. Of course, people eat all that gives the rounds their unique character to the taste. Next year, Abramson plans to plant an acre-and-a-half market garden for the business. For now, she's taking a hiatus from farming — her first since she fell in love with working the land in college.

But she still has plenty of fresh produce to add to her bagels, drawn from local

After a morning bake last week, Silver poached eggs to demonstrate a dish similar to one he'll prepare at the future restaurant. He served the farm egg atop a toasted half bagel spread with Creamy Roast cheese. Placed in a bowl, carpeted with shivers of mustard squish, the whole assemblage was showered with colorful ketchup.

The bagels themselves are vegan. Not most toppings and fillings are not. Silver and Abramson will serve meat in sandwiches at the bagel bistro, but for now they hand themselves to loaves from Starbuck's.

The restaurant space below Silver and Abramson's apartments is currently little more than a shell, but Silver is excited to take a guest on a tour. Two large windows, already framed, will give visitors a close-



farmers' surplus. "I was really worried I would have no access to veggies this year, but I had more than ever," Abramson says. Garbely hole is the bakery's most popular flavor, but for the next few weeks, Silver and Abramson will give it a break to take advantage of seasonal produce that farmers need to unload. Most of the veggies have food miles low enough to bring about, hailing from Route 800 at Three Crosses or River Deep farms, the last two in Jeffersonville.

Last month, farmers' market customers, CSA members and shoppers were treated to a new Min-Season bagel made from poached local mackerel and (nonlocal) dried chili. The latter distributed itself through the dough like a print on a fishboneless trout. Trout brook's jalapenos were chopped fine and incorporated in another of Min Season's typically chewy, fluffy bagels, which was topped with grated Parmesan.

Using local products is key to the business principle Silver stresses that he and Abramson hope to begin driving their own breads for toppings such as Manhattan onion and everything bagels. But maintaining excellent flavor is just as important.

The pair is willing to compromise even less when it comes to how the bagels are served at farmers' markets — and will be at their bagelry. Cream cheese comes from Proctor Foods in Enosburg Falls. The company's butter-rich, yogurt-based variety appears in Min Season's probiotic sandwich, combined with gingery banana-miso ketchup.

up view of the mountains. But the centerpiece is a made-to-order, wood-fired bagel oven, crafted by Jeremiah Church, who must recently spent more for building the fiery setup for Burlington's Den of the Wood.

Abramson notes that she once only spent a day chopping three cords of wood and stacked them behind the building, ready to burn when they're dry. Until then, she's had to work to do even better. Her's Bachelor delivery van, which regularly have the bakery is coming along. Jeffersonville appears ready for some Vermont-style bagel love.

"It's like getting the newspaper on Sunday morning or Saturday morning. Or any morning," Silver says of starting the day with a bagel. By winter, Min Season's new HQ should be rounding out the ritual of mornings on the mountains. ☐

Contact: [shor@evergreenpost.com](mailto:shor@evergreenpost.com)

## INFO

Min Season's: [jeffersonville.ironhorsefarm.com](http://jeffersonville.ironhorsefarm.com/)  
[proctorfoods.com](http://proctorfoods.com) [minseasons.com](http://minseasons.com)

Find the bagels at Starve Farmers Market on Sunday at Scraggville Hatch Farmers Market on Monday at Jeffersonville Farmers Market, every other Wednesday at Starve Mountain (near Farmers Market) every Friday and at Starve Farmers Market at 1000s. Local food every other Friday. Bagels always may be picked up at any of these markets.

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# calendar

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## WED. 6

### activism

**PROGRESSIVE DAY FORCE WALK** Police officers used the anniversary of the attack on the World Trade Center as an excuse to march on the streets of South Portland and West Boothville. Demonstrators later took to Washington 4-6 p.m. Free info: 456-1042

### business

**BURLINGTON BUSINESS FIRM** Those interested in starting up or growing a business with local, state and federal resources, network with area professionals. Burlington City Hall 10 a.m.-2 p.m. Free info: 451-3302

### film

**GREENSBORO COMMUNITY VIDEO TOUR** Public is invited to attend interactive video tour on a visit to the 25 towns and local area. Greensboro Community Place, Lenoir 12 p.m. Free. preregistration info: 256-6767

**MIDDLEBURY COLLEGE GREENSBORO OPEN HOUSE** See photos and slides from the top of Middlebury College's physics department service Saturn Plus, and other on-board sights through state-of-the-art technology. Call for schedule. McCaskey Supermarket, 140 Middlebury College, S. W. 10 p.m. Free. Info: 443-2388

**SALARY NIGHT FEATURING SARA BIRN** Locals publicize the U.S. weekly list of top jobs, salaries and more. Big Picture Theater and call: 456-1042 7-9 p.m. \$5 suggested donation.

### festivals & fairs

**VENKING FESTIVAL OF THE ARTS** More than 100 events—ranging from gallery shows to live classical music—celebrating art in Greensboro—throughout the town. See venkingfestival.com for details. Greensboro Mall, 1000 Valley Road, S.W. Free. 10 a.m.-5 p.m. Info: 456-6622 info@venkingfestival.com

### film

**BLACK COUNTRY** Film-maker Jesse Reiter hosts a screening of his short documentary about college road racing. The Long Theory, Burlington 7:30 p.m. Free. Tickets accepted. Info: 259-3554, 456-1042 info@reiterfilms.com

**MOORE FREEDOM JEWELRY** Films of the Moore's Freedom Jewels feature a mask and a jewel chosen by the original wearer. Info: who took the photo at Lenoir Community Center, Pleasanton Theater, Saturday 7:30 p.m. \$20. Info: 555-0665

### food & drink

**CHAMP-LAN LARGES FARMER'S MARKET** Offers dining, shopping, music, and more in South Portland. Free goods. St. Peter's of Lenoir Church, Southport 9 a.m. Free. Info: 434-4322

**CORRAL TRAILING** Trainers & p. Dancer. Corral Corral Trainers, 1000 Main St. Info: 456-1042

**MIDDLEBURY FARMERS MARKET** Crafts, flowers, meats, vegetables, and more. Info: 456-1042

**NEWPORT FARMERS MARKET** Crafts, meats, eggs, fruits, vegetables, and more. Info: 456-1042

**TOP-UP GASTROLOGY & BURLINGTON** Top-Up Gastrology, 1000 Main St. Info: 456-1042

**BLVD FOOD FARMER'S MARKET** Crafts, flowers, meats, vegetables, and more. Info: 456-1042

**WOODBRIDGE FARMERS MARKET** Crafts, flowers, meats, vegetables, and more. Info: 456-1042

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## Woodland Wonders

What better way to stage A Midsummer Night's Dream than amid summer's lush landscapes? The Vermont Shakespeare Company agrees. Local designers take advantage of the ideal setting with open-air performances at the Bard's local comedy. Beginning with wit and wordplay, the production reflects VSC's mission "to connect the beauty of our natural world to the magic of live theater." Paired, physical staging brings the adventures of lovers, actors and meddling forces to life—making the Asheville Park, who knows, "Lord, what fools these mortals be."

### A MIDSUMMER NIGHT'S DREAM

Saturday August 9 and Sunday August 10 6 p.m., at Knight Park State Park, North Hero. Wednesday August 13 6 p.m., at Stratton Mountain. See seats for the future dates. 519-251-4553. 556-5966. vermontshakespeare.org

## Music Masters

The Palm Beach Daily News calls the St. Petersburg String Quartet "chamber music at the highest order." Founding members violinist Alle Amersdorff and cellist Leonard Shalaker join violinist Lisa Meyer and second violinist Lisa Balazs. Asks to create one of the world's preeminent chamber ensembles. Touring seasonally, the foursome concert: stops at Carnegie Hall, attended international festivals and a five-year residency at the Oberlin Conservatory of Music among its many professional accolades. The Grammy Award nominees travel to the Northwest Kingdom, where they present a program of works by Bela Bartok, Alexander Borodin and Antonin Dvorak at the Summer Music From Greensboro concert series.



### ST. PETERSBURG STRING QUARTET

Tuesday August 12 8 p.m., at United Church of Christ in Greensboro 565. Info: 553-2301. stpetersburgquartet.com

### LIST YOUR UPCOMING EVENT HERE FOR FREE

ALL SUBMISSIONS ARE DUE BY 11:59 P.M. ON THE THURSDAY BEFORE PUBLICATION.

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### CALENDAR EVENTS IN SEVEN DAYS

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## Shoreline Soirée

**B**urlington's waterfront turns into a party at the Lake Champlain Maritime Festival. A steady stream of live music threads through this annual four-day fête, courtesy of stellar acts including the Offspring, Umphrey's McGee, Buddy Guy and the Avett Brothers (pictured). These nonstop rhythms keep an upbeat tempo for a wide array of activities. On solid ground, folks sample international cuisine and mingle with craft vendors, while youngsters head to the kids' zone. In the water, paddleboarders test their skills at Stand Up for the Lake, and boat lovers stroll the docks, where they check out antique crafts at the Vintage Boat Show.



## LAKE CHAMPLAIN MARITIME FESTIVAL

Thursday August 7 5-10 p.m.  
Friday August 8 10 a.m.-11 p.m., Saturday August 9 11 a.m.-10 p.m., Sunday August 10 11 a.m.-10 p.m. at Waterfront Park in Burlington. Many very good events and free. Info: 405. 9339. [lcmfestival.com](http://lcmfestival.com)

## Hillside Harmonies

Once again, the HMs are ringing at the Valley Stage Music Festival. Now in its ninth year, this daylong showcase of local and nationally recognized talent delivers toe-tapping grooves to audience members of all ages. Montpelier-based mandolin fiddler Ryan looks off the novelty with traditional Appalachian fiddle tunes. Following hardtail, Cricket Blue, Crunchy Wrenn, Hop, Not Flame!, the Deafbeaters and headliners the Deadly Gentlemen (pictured) take the stage. Powered by renewable-energy sources, this colorful concert blends bluegrass, country, rockabilly, punk and more.

## VALLEY STAGE MUSIC FESTIVAL

Saturday August 9 12:30-8:30 p.m., at Bowdoin State College in Huntington. \$20-\$25. Info: 431-4262. [valleystage.org/vs](http://valleystage.org/vs)



AUG. 9-10 MUSIC

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August 9-13 at 2:00-5:00 p.m.  
Open to members and the public  
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## Participating Piano Concerts

August 12 & 13 at 7:30 p.m.  
All members but free for members  
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General Information: 800-223-1243 or visit our web

## QuarryWorks Theater

### Coase Back, Little Sheba

(comic drama)

Thursday, Friday, 7:30-10:00 p.m.

Saturday and Sunday Performances at 7:30 p.m.

All QuarryWorks Performances are free

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## calendar

8/10-8/19/20

### Arts

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**FLAMENCAIR** Curious kids exploring flamenco 2 through 5 years in the Fall. American Academy of Flamenco 10/10-11/10. Free. Info: 800-488-8882

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## fleece &amp; drink

**FLUYSTER ALLEN FURNISH MARKET** Locally sourced meats, seafood, bakery, home goods and specialty products. Special programs and sales for our well-loved local community. Open, December. Market Area Market, Burlington, 3:30-5:30 p.m., Free. Info: 801-0007

**JOHN HARTMAN'S MARKET** Potatoes, great breads, locally grown produce, produce and seafood, local meats and home products. Main Market, 3400 Main Street, 4:30-7 p.m. Free. Info: 343-9276

**MELTON FARMER'S MARKET** Heavy items and a full range of produce, crafts and home products. Melton's Produce, Crafts & Farm, Free. Info: 354-5009

**SUNFLOWER NUTRITIONAL SUPERMARKET** Educational opportunities to learn how to use farm-to-table products. Info: 343-4100

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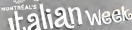
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For its 21st edition, Montreal's Italian Week is proud to present the region of Veneto.

Be sure not to miss either Friday, August 25th at 8:30pm, Anna Lova on Saturday, August 26th at 8:30pm. "Moca Sartorio drafts" fashion show on Saturday, August 26th at 10pm, outdoor opera "Madame Butterfly" by Giuseppe Puccini on Sunday, August 27th at 8pm, don't miss it!

André 3000, D'Adda and Joe Raposo, Anderson Thomas, Group 1897, Carl Hagberg and many other famous Canadian artists to discover.

outdoor activities – free access

8<sup>12</sup> 17

## The art of living



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11



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**SHOULD NIGHT** Unattached adults get a get into during a weekly OAA session. Nutty Nuts & Nuts, 8 p.m. \$5. See for single's info.

whereas the other two are not. The outdoor area is pictured









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## calendar

### TUESDAY

**FEARFESTION FOR GARDEN, 2009 FOOD FOR AGES** Advertisers and more, a garden! Enough it pull weeds and tend to plants. Free telephone advice made with interest of veggie. Sponsored: A. Henry, Farm Junction, 1:30 p.m. view. Free. Info: 528-4186

**MODULY CAMPING** Recreational and their adult company are impact rock climbing and make: recreation a fun in the house. Greenleaf Farms, 7:30 p.m. \$24.95 per person. Info: 528-3946

**STORY TIME IN THE BEST LITTLE NOODLE** Book the movie to go on the road to the city, about and more. 5:30 p.m. 5:30 p.m. Free. Info: 528-3946

**ROSA BETH GARDENS** Told in a personal way under a pine. Don't miss a chance and wings. Southern Highlands, 10:30 a.m. 10:30 a.m. Free. Info: 528-3946

### Wednesday

**ROCKING THE 1960S** Recreational development is a chance to go on the road. Don't miss a chance. 10:30 a.m. 10:30 a.m. Free. Info: 528-3946

**FRANCHISE CONFERENCE** Recreational development is a chance to go on the road. Don't miss a chance. 10:30 a.m. 10:30 a.m. Free. Info: 528-3946

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**TUESDAY MOUNTAINBIKE** Mountainbikes are all over town. Don't miss a chance to go on the road. Don't miss a chance. 10:30 a.m. 10:30 a.m. Free. Info: 528-3946

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# Pop Punks

The Offspring's Noodles talks 20 years of Smash

BY DAN ROLLES

In 1994, the Offspring released their third album, *Smash*. That title turned out to be more accurate than anyone had anticipated. The album sold more than 18 million copies worldwide — a record for independent releases at the time. Chart-topping singles such as “Self Esteem” and “Come Out and Play” thrust the Southern California punk band into the international spotlight. Along with fellow SoCal punkers Green Day, whose breakout, Grammy-winning album *Dookie* had been released just two months prior to *Smash*, the Offspring helped bring punk rock to the masses.

Toasting in celebration of the 20th anniversary of *Smash*, this Friday, August 8, the Offspring headline a show at Burlington's Waterfront Park as part of the Lake Champlain Maritime Festival. Also on the bill are punk contemporaries Pennywise, Bad Religion and the Vandals, as well as a quartet of local punk acts: Get a Grip, As We Were, Better Things and Kory.

In advance of that show, *Seven Days* caught up with Offspring guitarist Kevin John Wasserman, aka Noodles, by phone to get his take on two decades of *Smash*.

**SEVEN DAYS:** I just had to let you know, one of the first times I got drunk — it was maybe '90 — my friends and I repeatedly drank called a local radio station by self-deprecatingly yelling the “a-la-la” intro to “Self Esteem.”

**KEVIN JOHN WASSERMAN** [Laughs] That’s awesome.

**SD:** We certainly thought so. Not sure the DJ at WKXX was as impressed.

**KJW:** I bet.

**SD:** It is surreal to think *Smash* has been around for 20 years?

**KJW:** It’s weird and it’s hard to actually fathom what that means. So many of those songs have been with us the whole time, so it’s kind of like hanging out with an old friend. You don’t lose the significance of songs like “Self Esteem” and “Come Out and Play” still seem new, because we play them every night.

**SD:** Honestly, it kind of blew my mind to realize the album is that old.

**KJW:** It’s funny. We’re playing with the Vandalz, Pennywise and Bad Religion. These are bands we’ve been playing with for at least 20 years. We did a tour way back with the Vandalz and it’s the same four guys. Brooks [Wasserman] was 17. He didn’t know how to drive yet. But it’s the same band and they’re doing the same stuff. Crazy.

**SD:** When *Smash* came out, the Offspring had been around for 10 years but were virtually unknown to mass audiences. Do you have any riding the album would blow up the way it did?

**KJW:** No way. Punk bands were never successful. Probably the biggest punk band at the time was the Ramones. And you hardly ever heard them on the radio. It never happened in punk bands, so we were not expecting it at all. We were hoping to do better than our second record, which sold about 40,000 copies worldwide.

**SD:** Mission accomplished. Did you experience any backlash over your success from the punk scene? **KJW:** We had some punks, mostly young, shirt punks, kind of new to the scene, calling us sellouts and stuff like that. We’d get kids coming to our shows claiming we were raising punk rock. It’s, like, “Come on, man. Punk’s been around for 20 years already. It’s only a matter of time before someone says, ‘This record is great and deserves to be played.’” That’s the way we thought about it.

**SD:** Someone had to be the punk band that broke into the mainstream, right?

**KJW:** Exactly. Then there was the old guard of punks

who gave us a hard time, but it rose in a really shitty and, I think, ironic way. When the record came out, we got a really good review in *Maximum Rockbust*. But then we started making videos and getting played on MTV and, all of a sudden, we just could not be tolerated. Aspiring an acquaintance of mine wrote an article for them — I didn’t even know I was being interviewed at the time — and wrote this scathing review calling us sellouts. Still like that happened from time to time.

**SD:** Why do you think the band has been able to stay relevant for so long?

**KJW:** You know, we’re just four guys who like playing music together. And we’ve been doing it since we were teenagers. Punk rock showed us how to be ourselves. We sometimes fight like brothers, but we also have each other’s backs like brothers. We just have a good time doing what we do.

**SD:** You’re at the point now where you’ve influenced a new generation of punk bands. Is that something you ever think about?

**KJW:** We don’t take any credit for that. I’ve had young bands be flustered and say nice things about us. But we think back to the bands that inspired us — the Adolescents, the Ramones, the Dead Kennedys. Bands that never really got their full due. They sang it so easily well in T-shirt songs but didn’t do as well as they should in the same sort of radio play.

## PUNK ROCK SHOWED US HOW TO BE OURSELVES.

KEVIN JOHN WASSERMAN (AKA NOODLES)

**SD:** Where did the idea for “Pretty Fly (for a White Guy)” come from?

**KJW:** I think Dexter [the band’s vocalist] was watching “Self Esteem” or something, and there was some suburban, middle-class white kid acting like a very urban black kid. And you know his guy learned that stuff from hip-hop records and started talking on the affections. It was just kind of funny. Not that you can’t be a white kid and be urban. I think Eminem is pretty serious. But you’ve got these middle-class white kids talking about how hard they are and it’s, like, “Come on, man.” I just think it’s funny. They’re certainly not harming the world. And there have been times I’ve tried something that didn’t suit me, and I eventually gave up the affection. ☺

## INFO

The Offspring (Bad Religion, Pennywise and the Vandals) at the Lake Champlain Maritime Festival Friday August 8, 8 p.m. at Waterfront Park in Burlington. \$40/30 AA.





# soundbites

CONTINUED FROM PAGE 67



The Gravy Connection

Burlington's Waterfront Park. This year that includes jam jams to *weirdies* house on Thursday, August 7, a punk rock blowout with the *orange-reds* on Friday, August 8—see the interview with Offspring guitarist *serious* on page 66—pop Americana darlings the *avert* *brothers* on Saturday, August 9, and blues monster *meanies* on Sunday, August 10.

But the LCMF is also a solid showpiece for local talent of smaller stature along the waterfront. And, by the way, that part of the festival is free. This year's slate includes *serious* *brothers* and *TEEN* *HARMONY* on Friday, August 8, the return of *ARMED* *FLAMES*, *SALAD* *BARS* and a showcase featuring a bunch of *Blackbird* *Protestations* bands on

Saturday, August 9 and the *one* *project*, *VALLEYCAT* and the *major* *breakers* on Sunday, August 10. For more info and showtimes, visit [lcmfestival.com](http://lcmfestival.com).

Fans of experimental 6-page *weirdies* to head over to the *Psychadelic* *festivities* in Burlington's Old North End this Saturday, August 8, as a slew of local acts acts *themselves* a little *near* *back* *back* *back*. The lineup includes *COMING* *BAKED*, *PLAN* *WELL*, *UPPERCASE* *MY* *ANDIE* and *HANDY* *ROBINSON*.

Last but not least, here's a show that would likely fly way under the radar of even the most ardent local music fan: *Moody* *can't* be happening at a farmers market. In *Barre*. (Raise your hand if

you know where that is. Me neither.)

Anyway, the Thursday, August 7, concert features a *Massena* group called the *VILLAGE* *brothers*, who are pretty much rock stars in their home country and have graced some serious stages over the years, including Carnegie Hall and the *Acropolis*. The band features three violin-playing brothers who fuse Mexican ranchera music with rock. And they're incredible. Also, the title of their latest record, *Album* of *Extraordinary* *Ability*, was taken from the name of the green card the brothers need to work and play in the U.S. (Cheer 'em out!)

So why are they playing a farmers market in a small Vermont town? You got me. Are't be glad they are. ☺



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## Listening In

A peek at what's on my iPod, and also  
my *crackpot* idea, this week.

**THE GRAYSONS**, *1000* (Mercury)

**KEIN** *GRAND* & *THE* *GRAND* *WILSON*,  
*1000* (Mercury)

**GETTING OFF** *THE* *GRAND* *WILSON*, *1000* (Mercury)

**THE GRAYSONS**, *1000* (Mercury)

**CRACK**, *1000* (Mercury)

**CRACK**, *1000* (Mercury)



# REVIEW *this*

## Near North, On the Rafter

(SELF-RELEASED VINYL, DIGITAL DOWNLOAD)

Franklin County's Near North formed from the discarded pieces of the now-defunct alt-country band Hell or High Water co., so the band puts it in their website bio, "a delicious haze of whiskey-bathed and unrefined." Now a power trio, the band is set to release its second EP, *On the Rafter*. A follow-up to its 2012 debut EP, *Get Laid*, the record finds the group further shedding its previous dusty twang and honing in on a guitar-centric brand of driving alt-rock built on sturdy hooks and fiery riffs.

The EP opens on "The Horse" and a swirling guitar line that works as *How to Scream* on the left. Guitarist and lead vocalist John Nicholls employs a scarily ethereal lyrical bent as RFE Drug Mariah. Nicholls' vocal work, set over a driving burst of guitar and drums, is energetic and impassioned.

"Tonight" begins as an anguished acoustic number about lost love. It's pretty



and potent, with Nicholls' gritty delivery increasing in intensity as the band follows suit, building to a forceful guitar apex before settling back to hitting acoustic guitar. The song explodes again as the band riffs a hard-rocking, three-note guitar mid that evokes a plucky of attitude despite its low simplicity.

Side 4 of the EP closes in respect fashion with "Off to the Sea." Paired by a lovely note piano, the song is a jarring aesthetic change from the preceding guitar flares. It also presents Nicholls' least effective vocal performance. Rather than the measured tenacity he displays on the previous cuts, here he's too loose and often out of time.

The band rebounds on side 6 opener "Stone." A quickly, succinct guitar progression creates a maddening swirl of keyboard, which in turn creates a sinister groove paired with Chris Mickelson's mutant drums. Nicholls matches the mood with an enigmatic vocal delivery, pulsating a danceable and appropriately nervy dance list addition on "Dancing Nervous," the EP closes on "Laid." The meekly and tempo rocker suggests some time spent with Ryan Adams' 2004 record *Lane 8*. It's also suggests that, while Near North have mostly put their alt-country sound aside, they haven't completely let go and then. It's a fine close to a promising second effort.

Near North celebrate the release of *On the Rafter* with a show at the Monkey House in Winslow on Saturday, August 9.

DAN ROLLER

SELF-RELEASED VINYL WITH LAYER  
TOGETHER TOP-ROCK



Flintshire, Albright's debut proves worth the wait.

It almost feels unfair to call her new album a debut. Albright sings with all the ease and technical savvy one would expect of a veteran pop singer and experiences few, if any, of the youthful pitfalls common to debut efforts. That's obviously in part due to her decades of experience. But perhaps equally important was her choice to record the album when she's most comfortable onstage.

The record exudes stability thanks to its live setting. Albright's performance is not perfect. Her pitch wavers in breaths at the ends of phrases, but those minor — and infrequent — flaws add a humanizing charm. Combined with her band's seamless grooves and the frequent outbursts of audience applause, the album makes it easy to lose your eyes and be transported to some smoky New York City jazz club.

Albright's also is not that pleasant, and her delivery has an agreeable, girlish quality that's playful and light. This is evident on most of the records cuts, but particularly on lively numbers such as album opener "Don't Let Me Free," and

"Nobody Like But Me." "Don't Let Me Free" and "Miss Me With Your Black Browners" and "Miss Me With Your Black Browners" are equally effective in more intimate, but artistic moments, as on the ballads "Once My Thrill," "How Deep Is the Ocean?" and "Every Time We Say Goodbye."

Albright is certainly the star of the show, but *An Intimate Evening* a worthy listen also to check out her band, which features some of the smooth finest jazz players: Gabe Carr (drums) and John Brown (sax) form an airtight rhythm section. Fronted Peter King handles the riveting with leader-like momentum. Greg Matos interjects solo guitar accents. And horn players George Voland (trumpet) and Julie Whitwell (saxophone) shine throughout.

Still, Albright rightly remains the focus. Her interpretation of the works of George and Ira Gershwin, Cole Porter, Ray Charles and others — nearly all arranged by Dave Krieger — don't reinvent the canon of classic vocal jazz that Albright doesn't have to. It's enough to have her simply lead her familiar voice to those beloved, time-tested tunes.

An *Intimate Evening* by Jody Albright is available at [cdonly.com](http://cdonly.com).

DAN ROLLER

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## Jody Albright, An Intimate Evening

(SELF-RELEASED VINYL, DIGITAL DOWNLOAD)

Jazz singer Jody Albright has been crooning and crooning on local nightclub stages since the 1980s, often as a member of local legends collective Pine Street Jazz and with her own backing group, the aptly named Piedmont Ford. Surprisingly, her recently released CD, *An Intimate Evening*, is actually her first. Composed of a mix of jazz and blues standards of both wide and narrow renown, and recorded live at a 2013 show at Burlington's



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# Standing Out

"Exposed," Helen Day Art Center

Every summer for the past 23 years, the "Exposed" outdoor sculpture exhibit has transformed the village of Stone from a tourist town to an art town. Whether visitors come specifically to see the artwork is impossible to determine, but Helen Day Art Center's Rachel Moore — for the past four years the show's curator — would like to think so. "We're back to ground to seeing it," she says. "Our vision is to make it a destination." While Stone is home to a number of galleries, Moore points, "Exposed" is "the only really visible display of work" in town.

"Exposed" definitely merits a visit on its own, and — from the town's point of view — so much the better because taking in all the sculptures could entail a walk or bike ride on the excellent red path, browsing at the shops and dining at a downtown café. You'd think the town would be underwriting the exhibit for its tourism-changing sake. Not true. But, Moore points out, "This year and last we've got a more positive surrounding safety — meaning that town agencies pushed in to help secure and stabilize each sculptural site."

There are significant issues when it comes to public art. Moore acknowledges that in the past, "people have vandalized, tipped over and even stolen" works from the exhibit. That probably explains why more sculptures are steel along Main Street this year and fewer on the more secluded red path.

Moore considers, too, that the current exhibit has fewer pieces than last year's — all new pieces compared with 25 in 2013 — although the numbers have fluctuated over the years. The curator notes that she intentionally limited the selection to maximize the quality and the artist's geographical proximity. "It's an enormous expense to create, transport, maintain and de-install the work," Moore says. "We can't afford to offer all of that." Helen Day's funding comes primarily from individual donations, this year, Petra and Stephen Levin also underwrite "Exposed." As Moore declares in the show's accompanying catalog, "the sculpture in 'Exposed' are few in number [but year] but greater in scale [the] doesn't necessarily matter for size. Few pieces in this year's selection are outstanding in that respect. Rather, Moore writes, "More than ever, the public art is a call to connect."

That's true, for attentive viewers. While some of the sculptures are more serene, such as the bright-red steel propeller (previously titled "Beginning" by Judith Weir), or the strikingly interactive "Pendulum

## REVIEW

MORE THAN EVER,  
THE PUBLIC ART  
IS A CALL  
TO CONNECT.

BY STEVE MOORE



"Pendulum" by Judith Weir



"Beginning" by Judith Weir

"Fire" by Oliver Scheeren, some of the most "connecting" pieces in this show are easy to miss.

One in point: Jack Collier's "Reliquary," nestled in the branches of a tree on Main Street. This multipiece installation consists of "tree made objects composed into anthropomorphic bundles each painted to simulate human figures," writes the artist. Half a dozen balls of white might be yarn, fabric or rope set in the tree's more lush branches. Perched on a branch overlooking the townwalk are several assemblages: a threefold object in part legs dangling from one of them, imply human presence. This entire collection seems like a memorial to domestic industry yet rich, and discovering it is a true joy and pleasure.

Since J. Gray's "The Sheepfold," made entirely of steel, wires and wire branches, sits on a patch of grass between the gallery and Main Street. Inspired, Gray writes, by traditional wooden crucks of England, she created a three-sided "baird," or fence, made of which stands a single sheep. The whole thing is child-size, a trait that makes a sense of playfulness even to grown-ups.

Incidentally, Gray's 2013 "Looking East, a Degree North" is a copy version without a sculpture along the red path, is the only sculpture in "Exposed" to have been allowed to remain year-round. The town loved it. Moore explains. As such, the piece is the sole

example of environmental art — the kind that is left to nature to ensure — in the outdoor show. That's a serious lack in an exhibit you would think might inspire alternative work. It is Andy Goldsworthy.

The only other piece in this year's selection that seems various to step aside is its form "natural." Katherine Kawachi's "Fractured In Between" is a tall, rectangular structure of metal with random panels of aluminum mirror. It suggests a mix of modern architecture with a side of Modigliani — and flashes of your own image, but regardless of materials art that can surround you affords a more visceral experience than do pieces you simply walk past. It induces — whether perceived as comforting or claustrophobic — is a powerful thing.

Still, just looking can be rewarding, too. Claire Ashley's "Impossibilities" and "Gull" are huge infusions of spray-painted, PVC-mixed wires. Reoriented since the Helen Day's porch roof and on the lawn, the two smaller shapes look like they would glow off into town if not held down with ropes. Ashley acknowledges in her goal to "create objects that engage in intellectual play." Her gillyow forms sentences.

"Exposed" does offer serious fun, in well. Witness Gregory Bailey's "Trophy," sited on Main Street. The cascading metal shape — look like bronze but turns out to be fiberglass painted with heavy powder. The artist's claim, however, is still heavy climate change. "Climate scientists have revealed a prophecy, we data-collecting devices, including satellites orbiting in the heavens," Bailey writes. "It is possible that we are ignoring a divine communication."

Yes, it is certainly possible, but until the climate apocalypse, we'll continue to appreciate the messages of art.

PAMELA POLSTON

## INFO

Exposed! October 20-Apr. 16  
Helen Day Art Center  
Stone, Through October 16  
helenart.com

SCAN THIS PAGE WITH  
LOOK TO SEE MORE  
OF THE EXPOSED  
SCULPTURE EXHIBIT



## NOW THIS WEEK

### children's events

• **BOYNE MOORE** "America's Harrowest" series of all-star fundraisers by the Harrowest artist. **Wednesday, Friday, August 25 & 26, 7-9 p.m.** August 26 September 2, 10-11:30 p.m. **Thursday, Saturday, Sunday, August 28-29** 10-11:30 p.m. **South Burlington High School**

• **CHOROWHOLE** Hosted a celebration by South Burlington. **Thursday, August 26, 10-11:30 p.m.** **South Burlington High School**

• **INFORMAL RECEPTION AT SOUTH BURLINGTON** The new play is opened by artist's club. **Friday, August 27, 7-9 p.m.** **South Burlington High School**

### berry/montpeller

• **EMILY HENNING** "Kissing Holes" an exhibit of photos and text by a South Burlington student. **Friday, August 26, 10-11:30 p.m.** **South Burlington High School**

• **FLORIANDE BUCHHEIT** "The New York City" series of photos and text by a South Burlington student. **Friday, August 26, 10-11:30 p.m.** **South Burlington High School**

### middlebury library area

• **EMILY HENNING** "Kissing Holes" an exhibit of photos and text by a South Burlington student. **Friday, August 26, 10-11:30 p.m.** **South Burlington High School**

## ART EVENTS

• **ALAN THOMSON** "The Memory Collection" an exhibit of photos and text by a South Burlington student. **Friday, August 26, 10-11:30 p.m.** **South Burlington High School**

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• **MIDDLEBURY ARTS** "The Memory Collection" an exhibit of photos and text by a South Burlington student. **Friday, August 26, 10-11:30 p.m.** **South Burlington High School**

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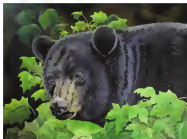
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## art



**Jyl Emerson** Jyl Emerson grew up with a "menagerie of animals" in her home, according to her mother. "My two loves have always been drawing and horses," she writes. The artist moved from Atlanta to Vermont and now lives in a log cabin in the Green Mountains with her husband and current menagerie. In addition to painting delightfully realistic renderings of pets and wild animals of all shapes, watercolors and pastels, Emerson also creates house portraits, landscapes and architectural illustrations. An exhibit of her recent work, titled *Art in Animals*, is on view at the Green Bay Visual Arts Gallery at Capital Grounds in Montpelier through August 26. *Featured: "Intoxication."*

PHOTOGRAPH BY ARIAN GARRIN & PETER

**RACHEL SCHWENK-SCHILLER** A collection of 101 Lovers have made their art debut with new 100-year-old for the sale and when you want to buy them, you can buy them at the Vermont Museum of Art.

**JOHN JACKSON** "Love is Light" local landscape painting by the Vermont painter. One painting was the subject of a recent one. "Love is Light" is a painting by John Jackson. "Love is Light" is a painting by John Jackson. "Love is Light" is a painting by John Jackson.

**WILLIAM JACKSON** "Love is Light" local landscape painting by the Vermont painter. One painting was the subject of a recent one. "Love is Light" is a painting by William Jackson. "Love is Light" is a painting by William Jackson.

**WILLIAM JACKSON** "Love is Light" local landscape painting by the Vermont painter. One painting was the subject of a recent one. "Love is Light" is a painting by William Jackson. "Love is Light" is a painting by William Jackson.

### raftland area

**CAROLYN SHUTTE** "Speaking of Nature" is a collection of 101 Lovers have made their art debut with new 100-year-old for the sale and when you want to buy them, you can buy them at the Vermont Museum of Art.

**WILLIAM JACKSON** "Love is Light" local landscape painting by the Vermont painter. One painting was the subject of a recent one. "Love is Light" is a painting by William Jackson. "Love is Light" is a painting by William Jackson.

**WILLIAM JACKSON** "Love is Light" local landscape painting by the Vermont painter. One painting was the subject of a recent one. "Love is Light" is a painting by William Jackson. "Love is Light" is a painting by William Jackson.

**August 27: VERMONT POST** "Nature's Inspiration" is a collection of 101 Lovers have made their art debut with new 100-year-old for the sale and when you want to buy them, you can buy them at the Vermont Museum of Art.

**JULIE KELLY & BOWEN KELLY** "Love is Light" local landscape painting by the Vermont painter. One painting was the subject of a recent one. "Love is Light" is a painting by Julie Kelly & Bowen Kelly. "Love is Light" is a painting by Julie Kelly & Bowen Kelly.

**WILLIAM JACKSON** "Love is Light" local landscape painting by the Vermont painter. One painting was the subject of a recent one. "Love is Light" is a painting by William Jackson. "Love is Light" is a painting by William Jackson.

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# LOCAL theaters

STUNNING 4 SCREEN INVESTMENT FOR UP TO ONE THOUSANT MERRILLBY.COM/REVIEWS

## OLIVIA CINEMEX 4

Box Office Mojo: 4.0  
\$10.00 (includes tax)

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Tale of the Unicorn  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

## CAPITOL SHOWPLACE

Box Office Mojo: 4.0  
\$10.00 (includes tax)

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 15 — Thursday 22  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

## ESSEX CINEMAS & T-Rex Theater

Box Office Mojo: 4.0  
\$10.00 (includes tax)

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 15 — Thursday 22  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 15 — Thursday 22  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 23 — Thursday 30  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

## MERRILL'S ROXY CINEMA

Box Office Mojo: 4.0  
\$10.00 (includes tax)

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 15 — Thursday 22  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 23 — Thursday 30  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 31 — Thursday 7  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 8 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

## PARAMOUNT TWIN CINEMA

Box Office Mojo: 4.0  
\$10.00 (includes tax)

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 15 — Thursday 22  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 23 — Thursday 30  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 31 — Thursday 7  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 8 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

## SUNSET DRIVE-IN THEATRE

Box Office Mojo: 4.0  
\$10.00 (includes tax)

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 15 — Thursday 22  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 23 — Thursday 30  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 31 — Thursday 7  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 8 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

## THE SAVOY THEATRE

Box Office Mojo: 4.0  
\$10.00 (includes tax)

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 15 — Thursday 22  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 23 — Thursday 30  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

## WILSON THEATRE

Box Office Mojo: 4.0  
\$10.00 (includes tax)

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 15 — Thursday 22  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

## MAJESTIC 10

Box Office Mojo: 4.0  
\$10.00 (includes tax)

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 15 — Thursday 22  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

## MARGUS THEATRE

Box Office Mojo: 4.0  
\$10.00 (includes tax)

Thursday 5 — Wednesday 6  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 7 — Thursday 14  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 15 — Thursday 22  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"

Thursday 23 — Thursday 30  
Guards of the Galaxy  
Horizons  
Planet: Fire & Ice  
See Text  
"Tennessee Mutual Ninja Turtles"



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# fun stuff

**MORE FUN!** STRAIGHT DOPE (#28),  
CALECULU & SUDOKU (#C 4) & CROSSWORD (#C 5)

EDIE EVERETTE



MICHAEL DEFORCE



HE OBSERVATIVE PARTY OBSERVED THE WOMAN  
CLAUDE MONET I STAYED FOR A DAY AND NIGHT  
BEFORE A KILLER WENT OUT TO GET HIM  
ATTENDING THE CONCERT WAS A WARNING AT A  
MOMENT BETWEEN THE TWO MEN



I WAS A WIFE I FIRST REALIZED I HAD RESENT  
FROM MY MISTAKEN WORLD ATTRACTED LUST  
FROM



GLADLY SAYS HE WOULD AND TOLD HE HE LOST  
HE IS GONE HE WAS AN AMERICAN FASHION  
SMALLER AND SO PROVED WITH A FINGER TELL  
HE TOLD HE TOLD HE WAS GONE HE WAS  
APPROACHED AND WANTED TO HAVE ME  
A SON AS A SON



I LAUGH DURING  
MYSELF CELLS



IT MEANS A LOT TO ME IF AN AMERICAN  
FOLK WITH THE NAME IT NO LONGER THERE  
WENT HOME



IT WAS ONLY IN MY LIFE TO REMAIN AT THE  
CAMPUS DURING MYSELF CELLS



THINKING THE SCENE, MYSELF CELLS WITH A SCENE  
HE CALLED TO GO A SCENE WITH A SCENE



DAVE LAPP



LULU EIGHTBALL









## Leo

[July 23-Aug. 22]

Every 12 years, the planet Jupiter spends about a year crisscrossing through the sign of Leo. It's there with you now and will be with you through early August 2015. What can you expect? Expansion! That's good, right? Yes and no. You might have to have some parts of your life expand, others, not so much. So I suggest you write down your intentions. Be something like this "I want Jupiter to help me expand my faith in myself, my power to do what I love, and my ability to draw on the resources and allies I need. Meanwhile, I will prize my desires for things I don't really need and cut back on my involvement with things that don't do me good. I don't want those to expand."

enlist against every false conclusion prepared, sensing good beliefs that send the nervous off on interesting tangents.

**TAURUS** (April 20-May 21) Brave new game plan: Is an old fashion idiom its Latin translation is "short, precise plan" or "concise project plan." You do not know how to take it to come up with the meaning that God intends but to start projects. In the coming week, I invite you to apply this idea whenever you ask for anything, whether you are seeking the favor of the Divine, love or the help of another person. Know exactly what you want, and express it with no-nonsense sentences.

**GEMINI** (May 21-June 21) Every February you go through a phase when it's easier to see the big picture of your life. If you take advantage of this evolution, your experience is like being on a mountain top and going into the wilderness. Every August, on the other hand, you are more likely to see the details you have been missing. Transformations that have been too small and subtle to notice may become visible to you if you capitalize on this opportunity: the experience is like going through a microscope. Here's a thought exercise: Gemini. Around the fall months of both January and August, you will be able to internally pierce into the microscope and visualize the new form of a relationship. I think this is about to happen.

**CANCER** (June 21-July 21) You meditate on daily water from a glass chalice. As it fills, how would you give that water? From a fine crystal or even glass or 10-year old wine? This question matters. I think you will agree that if you reach either drink a magical water from a paper cup or an expensive bottle from a chipped coffee mug, or bring medicine out of a leaky plastic bag based on you bought at the health store. Don't you dare let it pour out while not being for you.

**VIRGO** (Aug. 23-Sept. 23) TV comedian Stephen Colbert confesses that his advisor is "pumpkin patch." Does that mean he has pumpkin or actual pumpkins? It is the case when he talks when he doesn't want the comedy to say any further when he doesn't want his next boundary crossed? I don't know. Perhaps he's simply joking or speaking metaphorically without it or not wanting to be checked out how recently expanded his

Heracles' Virgo. There's an expert of your life right now that has metaphorical reason behind it. And I suggest that you do the equivalent of using your self word as reason, feeling more can be gained from meaning embedded in your presence. Then if the center has been addressing an individual's up until now it won't be for much longer. Except your body.

**LIBRA** (Sept. 23-Oct. 23) If you're planning to meet a new friend, make sure you are all aware of it up until that time before you are fully aware of it. It would be useful if you find a new friend that would be a good friend and would be a good friend. And please don't interpret my use of "pay" here as a sign that I'm just looking around. No such. That is on a list of 10 things that you are all aware of it up until that time before you are fully aware of it. I would like to be as big and powerful and wise as you need to be. Don't lump down your energy out of fear of hurting people's feelings. Across your inner joy or joy or joy and have less much fun expressing your new power.

**SCORPIO** (Oct. 23-Nov. 23) In your dreams you may travel to Nashville, Tennessee, to accept the Nobel Prize or to Hollywood to pick up your Oscar. There's a decent chance that in your sleep time adventures you will finally meet with the big boss who rejected you back in high school or return to the scene of your biggest mistake and do things right this time. I wouldn't be surprised if it were there you find yourself riding in a gold chariot during a golden hour in your house. I'm afraid however that you will have to be for a long time and please in your waking life, you will finally be doing a fantastic job it takes you really perform competently. You will be well appreciated with respect and well rewarded. That's not without reason.

**SAGITTARIUS** (Nov. 23-Dec. 23) Take Superior State University's name "University Questioning Nothing" to these people who are interested in nothing for nothing. Are you one of them? I wouldn't be surprised if you are. In any case that in the coming weeks, several evenings will be waking up in your local bedrooms, they might be local bedrooms. Certain possibilities you have considered to be unbelievable or unrealistic may begin to seem feasible. Questions you

have been too tired to ask could become easier for you to ask. In this case, you might have a question. Questioning Nothing. (You might not understand.)

**CAPRICORN** (Dec. 22-Jan. 18) Your ethical code may seem to be tested. What will you do if you see a chance to get away with a minor sin or petty crime that no one will ever find out about? What if you are tempted to be or cheat or deceive in ways that someone you care about might not find out? What if other people are able to do or not do it? It's not new to you, you want to do but don't know to suggest that you be tested with power. Also, what will you do if you see a chance to get away with a minor sin or petty crime that no one will ever find out about? What if you are tempted to be or cheat or deceive in ways that someone you care about might not find out? What if other people are able to do or not do it? It's not new to you, you want to do but don't know to suggest that you be tested with power. Also, what will you do if you see a chance to get away with a minor sin or petty crime that no one will ever find out about? What if you are tempted to be or cheat or deceive in ways that someone you care about might not find out? What if other people are able to do or not do it? It's not new to you, you want to do but don't know to suggest that you be tested with power.

**AQUARIUS** (Jan. 19-Feb. 18) "The them are the most" says in old Latin motto. The astrological signs suggest you will be able to make on that advice in the coming weeks. How should you interpret it? I believe you to have your own conclusions, of course, but here are a few hints. It may be that beauty needs protection, or at least, having it possible that you'll bring a great deal of your identity and good intentions but also need to make some friends in your state. In order for you to be able to do what they do best, they may require the assistance of a tough, strong, heavy sister.

**PISCES** (Feb. 19-March 21) If you go to an American doctor to be treated for an illness, odds are that he or she will interrupt you no more than 10 seconds into your description of what's wrong. You may not tolerate this kind of interruption in the coming days. Please—no from doctors, not from others. You simply have request: or if necessary, demand the respectability you deserve. If and when it gets to a stage where you feel in its control. Express what has been hidden and suppressed. And then a very important responsibility for your part in any problems you discuss.

**ARIES** (March 21-April 18) Don't just be smart and articulate. Also don't be witty and be prone to witty observations. Don't merely be kind and well-mannered. Explore the mysteries of healing through benevolent magic! Don't buy into the all-too-common forces. Break up the increasing with your unpredictable play and funny curiosity. Don't simply go along with the waves everyone seems to believe in as if they were the "truth" or the Way. Question every assumption



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# HOOKUP

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## WOMEN *askathena*

### SEMI-RENTS BUT THERE

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### LET'S MAKE SPARKS

Looking for some adult, sensual fun. The chemistry is just what I need. I'm not really into being filmed, but I know and love what is the best of *askathena*. 20 12

### I'LL BE YOUR SAKENY

I am looking for some fun. I'm currently looking for a fun, kinky, sexy, and sexy. *Phyllis* 20 12

### INDETERMINATE SCOT SEEKING SAME

Hey, I'm not looking for a hookup. I'm looking for a friend who is into the same stuff. I'm not looking for a hookup. I'm looking for a friend who is into the same stuff. I'm not looking for a hookup. I'm looking for a friend who is into the same stuff. *Indeterminate* 20 12

### LONGING FOR STAFFY FEMALE

I'm looking for a staffy female. I'm looking for a staffy female. I'm looking for a staffy female. I'm looking for a staffy female. I'm looking for a staffy female. *Longing* 20 12

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### NEED MORE PLAYTIME

I'm looking for a staffy female. I'm looking for a staffy female. I'm looking for a staffy female. I'm looking for a staffy female. I'm looking for a staffy female. *Need More Playtime* 20 12

### NAUGHTY GIRL

Looking for a naughty girl. I'm looking for a naughty girl. I'm looking for a naughty girl. I'm looking for a naughty girl. I'm looking for a naughty girl. *Naughty Girl* 20 12

### EXHIBITIONIST ENTHUSIAST

Looking for a staffy female. I'm looking for a staffy female. I'm looking for a staffy female. I'm looking for a staffy female. I'm looking for a staffy female. *Exhibitionist Enthusiast* 20 12

## MEN *askathena*

### THE GUY IN SPAIN SENDS

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### "SIMPRESS" A USA MALE

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### MY FIRST FUNCTION

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### DISCREET MAN SEEKING GAY/BISEXUAL

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### PARTY BAKED!

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### ALL NIGHT VIBE STAY

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### YOUR MASTER IS WRITING

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### FURRY THE LAKE

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### CIVIL, GDM, SUBMITTER

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### BURN WITH KID

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### AMITY EDDING

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### ONLINE PLAY

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### STREET COUPLES EDDING

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### COOKING FOR SOME EDDING

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### WE LOVE TO PLEASE YOU

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### YOUNG AND/BE OUTDOOR COUPLE

Hi *askathena* I'm a trans woman and would like to explore with some guys who identify as gay or straight. I don't have a lot of experience, so looking for guys at first might be best. I am not looking only for a hookup but also someone to talk to. Thanks and love! *Lili K. from Essex, New York* 20 12

### HOT PORN REQUESTING A VIDEO

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## ASK ATHENA



Dear Athena,

My best friend keeps trying to pair me up with different guys, and I am kinda getting frustrated. I love her like a sister, but I don't think she understands that I don't want a boyfriend. How can I tell her to stop without hurting her feelings?

Sincerely,  
 Space wanted

Dear Space Wanted,

Wow, right, she probably doesn't understand that you don't want a boyfriend because you probably haven't told her. Am I right?

Our friends and family think they have our best interests in mind, but they often have no idea what we want or don't want. They project their own needs and desires on us, perhaps to fulfill something they're missing themselves. Your friend thinks you aren't happy being single and she wants to help. Maybe that's her being single is scary and she's trying to protect you from being alone.

That might sound silly, but lots of people don't feel comfortable or secure unless they have a partner. But being in a relationship isn't for everyone all the time — or any time. If that describes you, far be it from me to tell her that she should be afforded an endorsement, but she'll get over it as long as you let her know in a caring and gentle way. Don't, for example, pretend that you are in some way superior, smarter, cooler, more secure, etc. because you don't need a man in your life.

If after this talk, you find yourself in playing matchmaker, you may need to get some space from her. A little distance might send the message if words do not. Sometimes the only way to get someone's attention is by not giving them any.

If that seems harsh, invite your friend to do things with you that don't involve dating. Show her that you prefer her company right now. Let her see other things that make you happy. Maybe she truly doesn't realize that there's more to life than finding a mate. Set the example for her, and she will come around.

Yours,  
 Athena

## Need advice?

You can send your own question to her at [askathena@sevendaysvt.com](mailto:askathena@sevendaysvt.com)





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